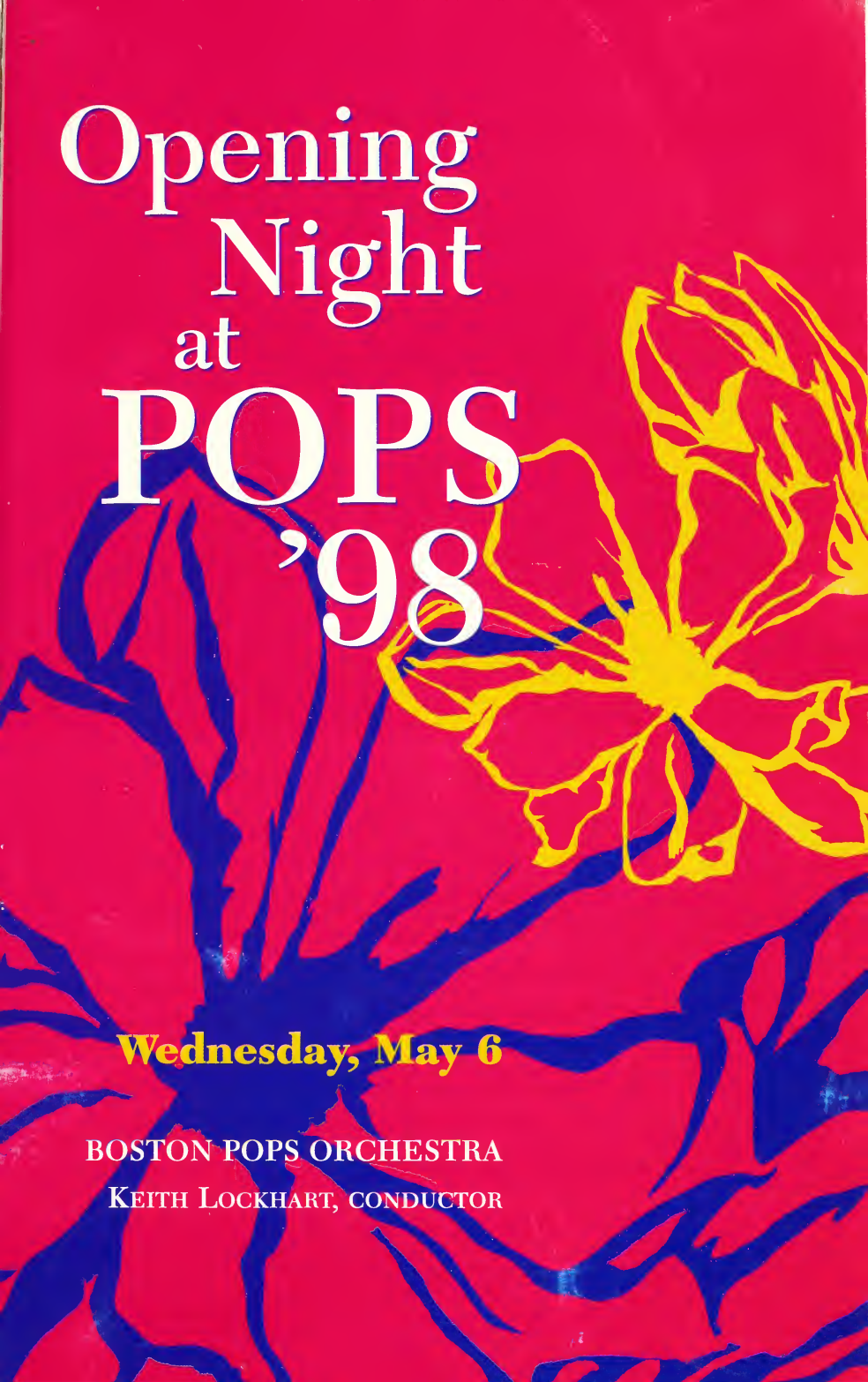

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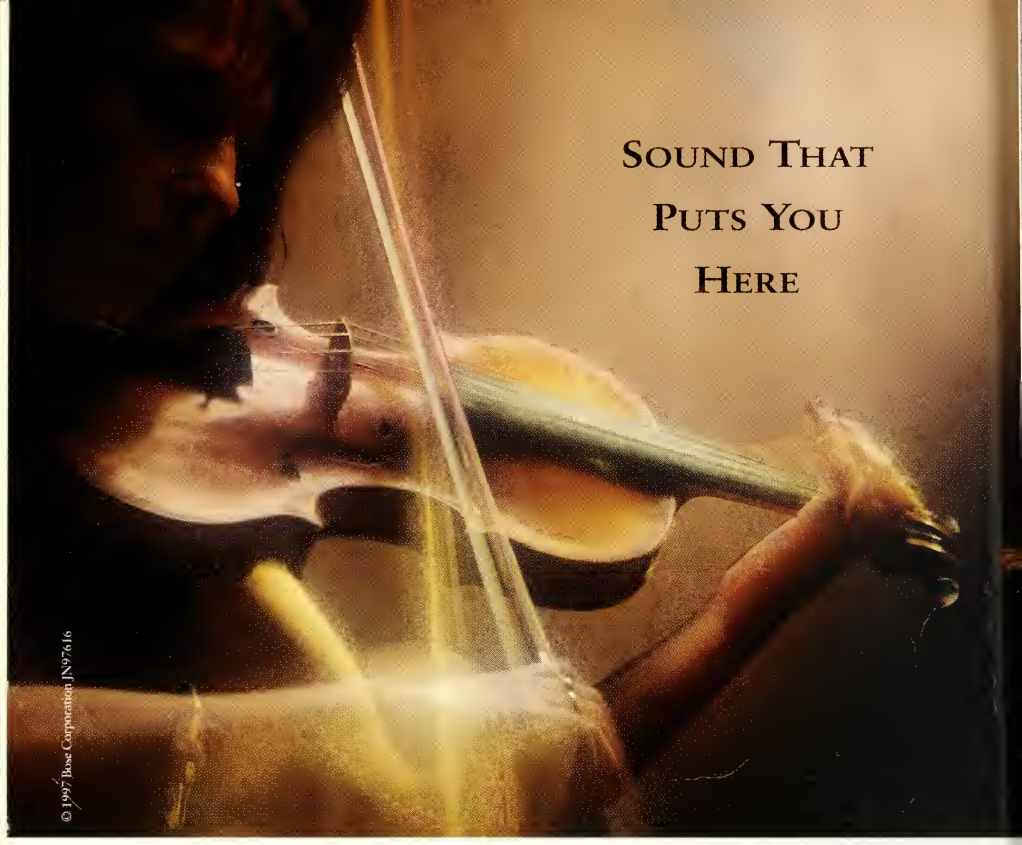
# Opening Night at POPS '98



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AS BOSTON WELCOMES the arrival of spring, music lovers in the city and beyond know that it does not truly begin until the bright "POPS" sign atop Symphony Hall is lit. Tonight marks the opening of the Pops' 113th year of entertaining audiences and the beginning of Keith Lockhart's fourth season as Boston Pops Conductor. All marveled at the phenomenal success of the Boston Pops over the past few years—with tours, hit recordings, concerts on the Esplanade, and new "Evening at Pops" programs bringing the BSO to an ever-growing audience—and thank both orchestra and conductor for their incomparable music-making.

Once again the Boston Symphony Association of Volunteers has organized, planned, and executed the complex details of this evening with characteristic enthusiasm and care. Special thanks are due the 1998 Opening Night at Pops committee, especially Mimi and Bill Karlyn and Megan and Robert O'Block, whose efforts resulted in tonight's sold-out house, and event co-chairs Diane Austin and Wendy Ziner, who worked diligently to make this evening so memorable.

This year's Opening Night at Pops concert is the fourth such event to be sponsored by John Hancock Funds. We extend our appreciation to them for their continuing and exemplary show of corporate support for the arts.

Those of you present tonight will not only have the pleasure of enjoying performances by the orchestra and our guest artists, James Taylor and Wendy Chen, but will also hear the world premiere of the first work Keith Lockhart has commissioned for the Boston Pops Orchestra—*Spumante*, a sparkling overture composed by Dan Welcher to celebrate the opening of the 1998 season. We are delighted and grateful that you are joining us for this festive springtime occasion.

Nicholas T. Zervas

Nicholas T. Zervas
*President*
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Opening Night at Pops



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With special thanks to the BSAV Flower/Decorating Committee and the Volunteer Office Staff, as well as the dedicated staff and crew at Symphony Hall.

Complimentary coffee and tea will be available *during dinner* in Higginson Hall, the Hatch Room, the Cabot-Cahners Room, and from the Pops waitstaff, and *during intermission* in the Hatch Room and Cabot-Cahners Room

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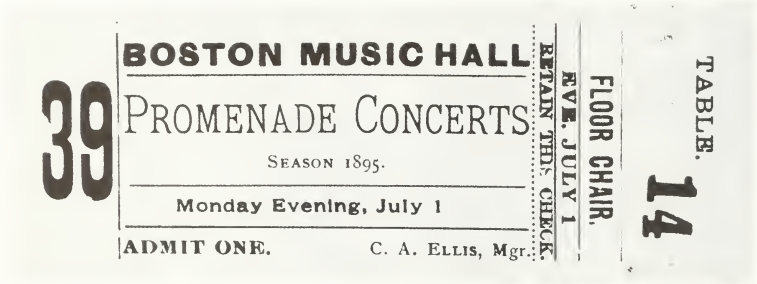
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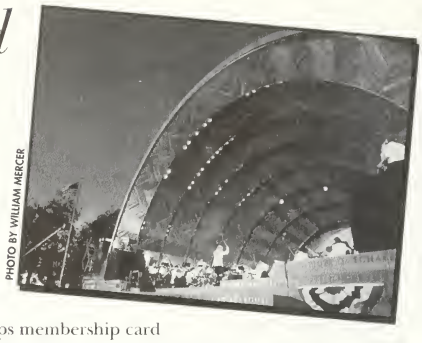
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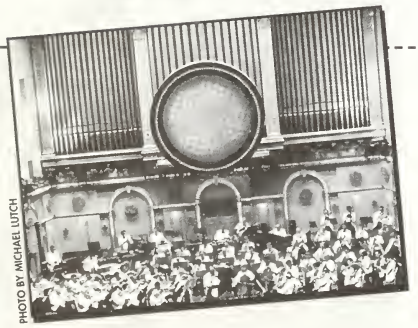
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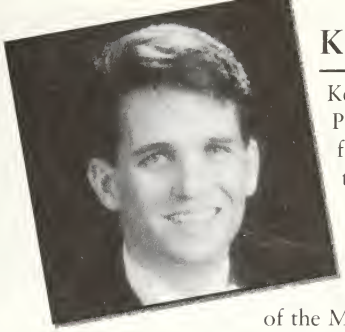
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# Keith Lockhart

Keith Lockhart is the twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Now in his fourth Pops season, Mr. Lockhart has conducted more than 200 concerts; made twenty television shows; made his Carnegie Hall debut with the Boston Pops Orchestra; and led five national tours and his first overseas tour with the Boston Pops Esplanade Orchestra. In 1998 he will lead two BPEO tours, a summer tour of the Midwestern United States and a December holiday tour across the United States, followed by a tour to Florida and the Southeast. This season includes performances of Mr. Lockhart's first-ever commission for the Boston Pops, Dan Welcher's *Spumante*. In February Keith Lockhart and the Boston Pops Orchestra released their third recording, *The Celtic Album*. Their first two albums—*Runnin' Wild: The Boston Pops Play Glenn Miller*, released in 1996, and last spring's *American Visions*—both received critical and popular acclaim. A Christmas album recorded last December is scheduled for release this fall.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he still holds. In January 1998, Mr. Lockhart was appointed Music Director of the Utah Symphony, effective with the 1998-99 season. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky.

Prior to his Boston Pops debut in June 1993, Keith Lockhart worked with singers Mandy Patinkin and Mel Tormé. As a guest artist, Mr. Lockhart has conducted the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Toronto Symphony, the Cleveland Orchestra, and the Los Angeles Chamber Orchestra; he is a frequent guest conductor with the Naples (Florida) Philharmonic. Notable recent guest conducting appearances include the Montreal Symphony, Colorado Symphony, Minnesota Orchestra, Singapore Symphony, National Arts Center Orchestra, New England Conservatory Symphony Orchestra, Hudson Valley Philharmonic, Phoenix Symphony, and the St. Paul Chamber Orchestra. He also conducted his Cincinnati Chamber Orchestra on several occasions and made his debut last summer with the New York Philharmonic. Upcoming engagements include debuts with the orchestras of Dallas, Seattle, Philadelphia, Vancouver, Buffalo, Milwaukee, and Taipei, as well as returns to the podium in Montreal, Toronto, Singapore, and St. Paul.

With his appointment to the position of Boston Pops Conductor, Keith Lockhart succeeded John Williams, who held that position from 1980 to 1993. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In addition, he serves as a "godparent" for the Emily A. Fifield Elementary School in Dorchester as part of the Boston Music Education Collaborative. In May 1996, Mr. Lockhart was awarded an honorary doctorate from the Boston Conservatory.

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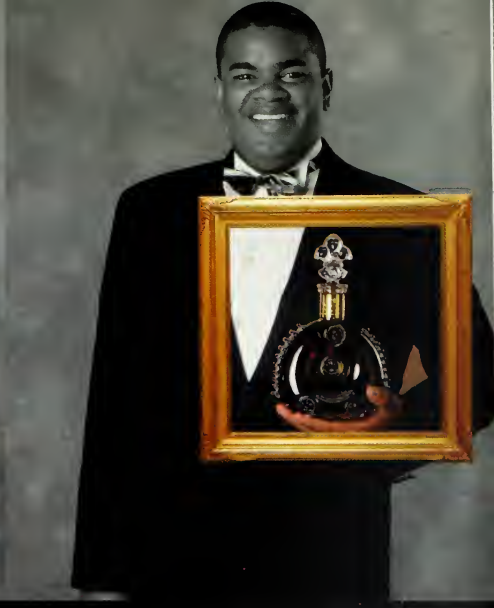
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## John Williams

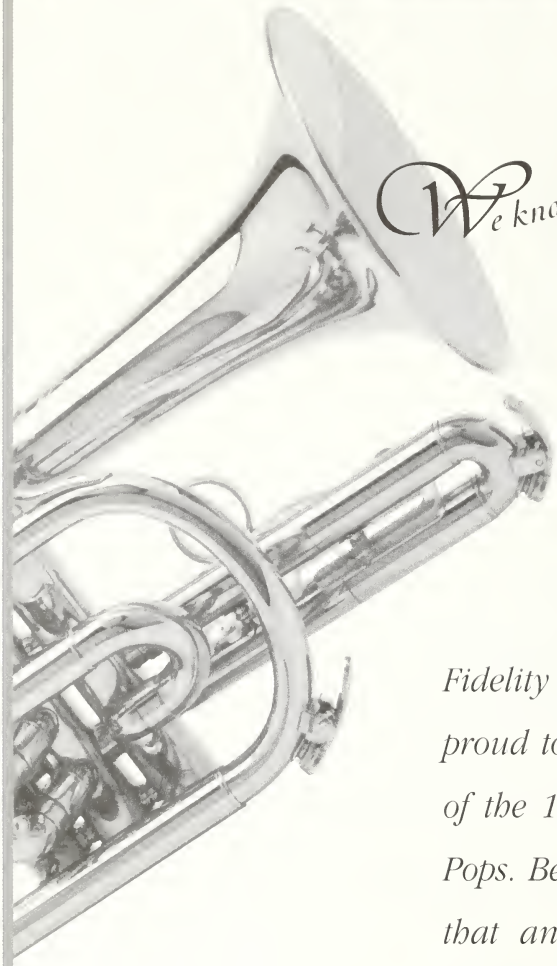
In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work.

John Williams has composed the music and served as music director for more than seventy-five films, including *Amistad*, *The Lost World*, *Rosewood, Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-five Academy Award nominations, most recently for *Amistad*, and has been awarded five Oscars, one British Academy Award, and sixteen Grammys, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. He recently completed the score to *Saving Private Ryan*, which was recorded in February under Mr. Williams's direction by members of the Boston Symphony Orchestra in Symphony Hall.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, a bassoon concerto (*The Five Sacred Trees)* premiered by the New York Philharmonic in 1995, a cello concerto premiered by Yo-Yo Ma and the Boston Symphony Orchestra in 1994, concertos for flute and violin recorded by the London Symphony Orchestra, and concertos for clarinet and tuba. His most recent work is a trumpet concerto commissioned by the Cleveland Orchestra. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, and themes for the 1984, 1988, and 1996 Summer Olympic games.

Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. He has led a highly acclaimed series of albums with the Boston Pops Orchestra on the Philips label and for Sony Classical. Among their recent recordings, all on Sony Classical, are *It Don't Mean a Thing If It Ain't Got That Swing*, with vocalist Nancy Wilson, *Williams on Williams: The Classic Spielberg Scores*, and *Summon the Heroes*, featuring Mr. Williams's theme for the 1996 Olympics.

Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has led the Boston Symphony Orchestra at Tanglewood and led subscription concerts for the first time in March 1997. He has appeared as guest conductor with the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Chicago Symphony, the Pittsburgh Symphony, the Dallas Symphony, the San Francisco Symphony, and the Los Angeles Philharmonic.

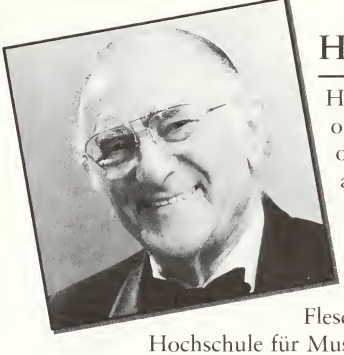


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# Harry Ellis Dickson

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and music director of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, he graduated from the New England Conservatory of Music and studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras throughout the United States, Canada, Israel, and Ireland. Highlights of recent seasons include conducting engagements with the San Francisco Symphony, where he led three Pops concerts, including the opening concert of the Pops season in Davies Hall; a 1994 Boston Pops Orchestra concert at Tanglewood marking the centennial of Arthur Fiedler's birth; four highly successful holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland; and a Pops concert at the American College of Greece in Athens. In addition, Mr. Dickson conducts many Boston Pops concerts at Symphony Hall, on the Esplanade, and in many other areas of New England. At this year's "Salute to Symphony" concert, Mr. Dickson shared the Symphony Hall podium with Seiji Ozawa, Keith Lockhart, and John Williams. A highlight of the concert, which was telecast on WCVB-TV Channel 5, was a tribute to Mr. Dickson's 90th birthday year. He will also be honored by other organizations during this milestone year. On July 4, he will lead the Maryland Symphony on the historic Antietam battleground in Hagerstown, Maryland.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and an autobiography entitled *Beating Time, A Musician's Memoir*, published in spring 1995. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.



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The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class..." So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO again turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a

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national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler


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WEDNESDAY, MAY 3
Opening Night of the Fifty-fourth Season

PROGRAMME

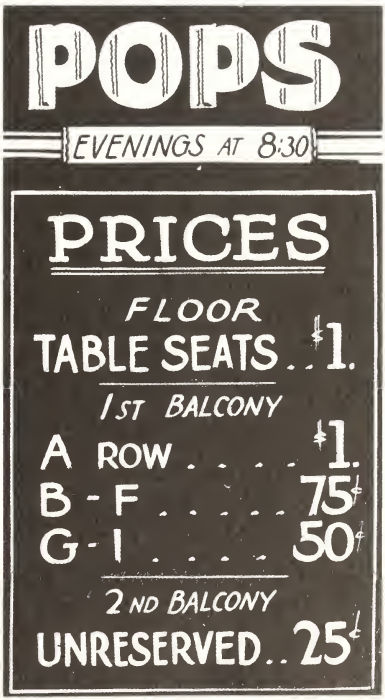
HUNGARIAN MARCH, "Rakoczy" ..... Berlioz
*OVERTURE to "Oberon" ..... Weber
MINIATURE SUITE ..... Harl McDonald
(A Five Transcription of Three Harpsichord Pieces by John (Christopher Smith, 1770)
Prelude — Air — Allemande
(First performance in Boston)
BY THE BEAUTIFUL BLUE DANUBE, Waltzes ..... Strauss

PRELUDE to "The Mastersingers of Nuremberg" ..... Wagner
*POP GOES THE WEASEL ..... Arranged by Caillet
ROUMANIAN RHAPSODY NO. 1 ..... Enesco

AUSTRIAN PEASANT DANCES (Second Series) ..... Schubert
Wedding March (Ehemarsch) — Tyrolean Plattler — The Seven Jumps (Veralberg)
(First performance in Boston)
BACH GOES TO TOWN (A Fugue in Swing) ..... Templeton
SAILORS' DANCE from "Red Poppy" ..... Gliere
*Pops Recording

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had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program "Evening at Pops" was launched in 1969, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. "Evening at Pops" kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew the biggest audience in the history of orchestral concerts, with more than 400,000 people in attendance. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson, took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor; but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the "Evening at Pops" broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993 and at that time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and the third Conductor since Arthur Fiedler took over in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. During his first three seasons, Mr. Lockhart has conducted more than 200 concerts, made twenty television shows, led six tours with the Boston Pops Esplanade Orchestra, and recorded four albums.



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Wednesday evening, May 6, 1998, at 8

OPENING NIGHT AT POPS
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Spumante — Welcher
World premiere
Commissioned by Keith Lockhart and the Boston Pops Orchestra

An American in Paris — Gershwin

INTERMISSION

Piano Concerto No. 2 in G minor, Opus 22 — Saint-Saëns
Andante sostenuto
Allegro scherzando
Presto
WENDY CHEN

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**Opening Night at Pops is a project of the Boston Symphony Association of Volunteers to benefit the Boston Symphony Orchestra.**

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

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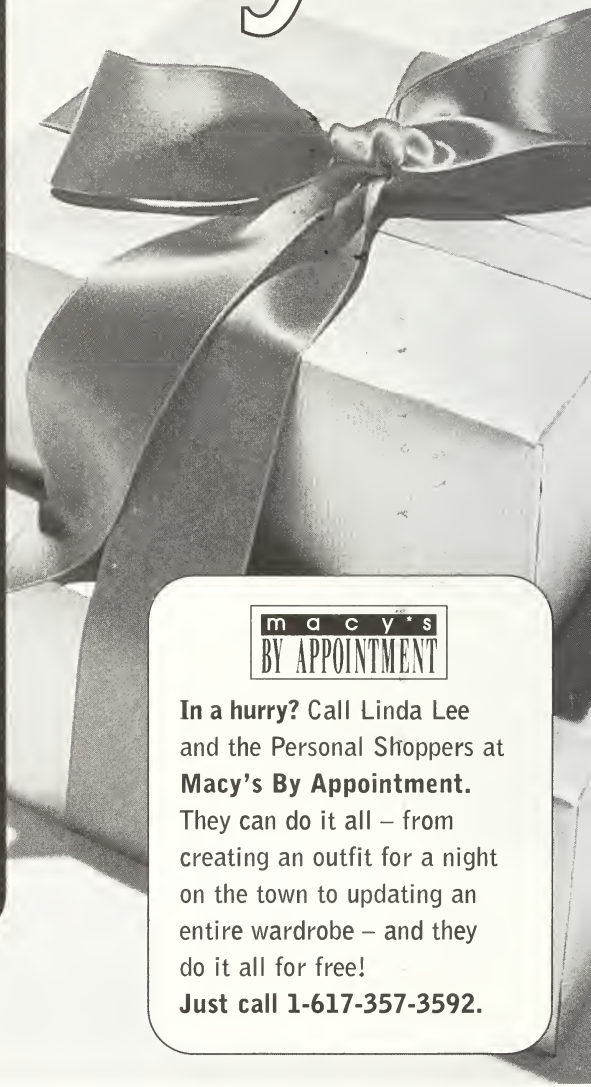
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**SPECIAL THANKS.** The Chiles Foundation of Portland, Oregon, has funded the introduction of important new works to the Boston Pops repertory since 1986. These include commissions of new works as well as special arrangements of Broadway show tunes, Hollywood film scores, and medleys, such as this year's arrangements of "Fascinating Rhythm" and the Love Theme from *Titanic*, and the new medleys "Mostly Motown!" and "Gershwin in Love." An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for more than sixty years. The Pops is grateful to the Chiles Foundation for its generous assistance, which is helping to sustain this tradition.

**SPUMANTE, Festive Overture for Large Orchestra**
*Dan Welcher (b.1948)*

*This evening Keith Lockhart leads the world premiere of the first work he has commissioned for the Boston Pops Orchestra. The composer has provided the following note:*

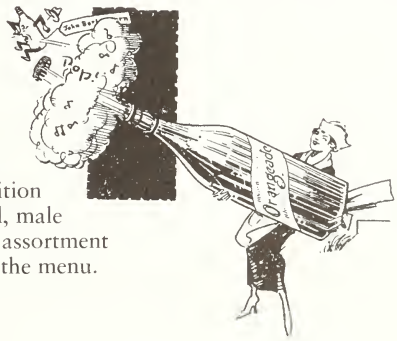
Like the Italian sparkling wine for which it is named, this overture is designed for a celebration. It celebrates the opening of the 1998 season of the Boston Pops, which

## On Display in the Cohen Wing



Currently on view in the Cohen Wing display cases are two archival exhibits related to the Boston Pops. "Wild About Harry!" is a 90th-birthday tribute to Boston Pops Associate Conductor Laureate Harry Ellis Dickson, who has been associated with the Boston Symphony as an orchestra member, conductor, and raconteur, for nearly sixty years—more than half of the orchestra's history. In the photograph, Mr. Dickson gives some conducting pointers to his good friend Danny Kaye in preparation for one of Mr. Kaye's popular guest conducting appearances at a Boston Symphony Pension Fund concert.

"Eat, Drink, and Be Merry!" examines the history of Pops' social customs, including food and fashion. Reproduced from the Boston *Herald Traveler*, this 1919 cartoon depicts a Pops waitress serving a non-alcoholic beverage during Prohibition. That year the Pops management decided to stop serving beer and wine because of the growing Prohibition sentiment. To make up for the lack of alcohol, male waiters were replaced with waitresses and an assortment of bubbly non-alcoholic drinks was added to the menu.






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commissioned the work, and it also celebrates my own fiftieth year of life with a nostalgic look backward at a style of composition that was popular in the '40s and '50s. Beginning with a "pop" and a burst of bubbles, the overture follows a course familiar to most concertgoers: two main themes, a development, and a restatement of both themes. What's a bit unusual is that the second theme is the same as the first theme, only inside-out, with a different rhythm and meter. This technique, called inversion, is as old as Bach, and was used extensively by Brahms and other late Romantics. But the style of *Spumante* pays homage to the kind of music that first caught my attention as a child: the neoclassic music of the American '40s and '50s, by composers such as William Schuman, Vincent Persichetti, Samuel Barber, and Walter Piston. This music is the true celebration of *Spumante*.

The first theme, heard after the introductory fanfare music, is stated by the solo trumpet in a lively 3/4 meter. It is restated by the orchestra, and then a secondary subject appears in muted trumpets and percussion. The main theme then reappears with the second subject bubbling along beside it. After a brief transition, the second melody is announced in low strings and clarinets, in a changing meter scheme of 3/4 and 2/4. This almost vocal tune sounds as though it should have words. . . and indeed it might someday.

The development begins with slow rumination on the second theme, in the solo oboe. It leads dreamily into a brisk fugue, which also turns out to be the development of the first theme. Set in 4/4, the fugue proceeds in a rather formal four-voice setting in a true neoclassic style. As it develops, in woodwinds and strings, brass and percussion interjections occur, until at length the main theme, in its original form, returns triumphantly. The singable second tune then reappears with the fugue subject rollicking alongside it. The overture concludes with a backwards presentation of the introductory material, as the revelers lift their glasses in a final toast.

## AN AMERICAN IN PARIS

*George Gershwin (1898-1937)*

George Gershwin, already making his mark as a leading Broadway composer, agreed to write "a jazz concerto" for Paul Whiteman for a special "concert of modern music," to be given in New York's Aeolian Hall on February 12, 1924, a concert designed to illustrate Whiteman's contention that jazz could play a role in the world of symphonic music. The result was *Rhapsody in Blue*, and its premiere caused a sensation, elevating the 25-year-old composer to remarkable prominence among American musicians. The success of *Rhapsody in Blue* set Gershwin to thinking of wider horizons than the Broadway stage, so he accepted Walter Damrosch's commission of a symphonic work and


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composed *An American in Paris* after visiting that city in 1928. The tone poem is replete with musical suggestions of the lively French capital in all its gallic charm, including hints of such typical tourist activities as dodging the taxicabs, whose horns can be heard in the score.

PIANO CONCERTO NO. 2 IN G MINOR, OP. 22
*Camille Saint-Saëns (1835-1921)*

The Second Piano Concerto owes its existence to the friendship that developed between Saint-Saëns and the Russian pianist Anton Rubinstein. The friendship was cemented at their meeting in 1858 when Saint-Saëns sat down at the piano and sight-read the full score of Rubinstein's gigantic *Ocean* Symphony, which he was vainly trying to interest the world in hearing. Ten years later the two paired up for a series of concerts in Paris with Saint-Saëns conducting (his first experience in that role) and Rubinstein appearing as concerto soloist. Rubinstein, too, wished to appear as a conductor; when he discovered that no concert hall would be available for three weeks, Saint-Saëns said, "Very well, in those three weeks I will write a concerto for the occasion." And he was as good as his word, putting the entire piece on paper in the next seventeen days.

The first movement of the concerto opens with an extended solo section in a free preluding style that is Saint-Saëns' homage to Bach, although before the orchestra enters, the soloist has already reached a level of virtuosity that suggests Liszt—an extraordinary pairing. The orchestra's entry begins the main section of a sonata-form movement in an unusually moderate tempo. The remaining two movements are progressively faster in tempo. The Allegro scherzando is a delicious romp that suggests some familiarity with Mendelssohn's fairy music for *A Midsummer Night's Dream,* while the finale, Presto, begins with a roar of triplets that turns into a rondo in the style of a tarantella.

—Steven Ledbetter

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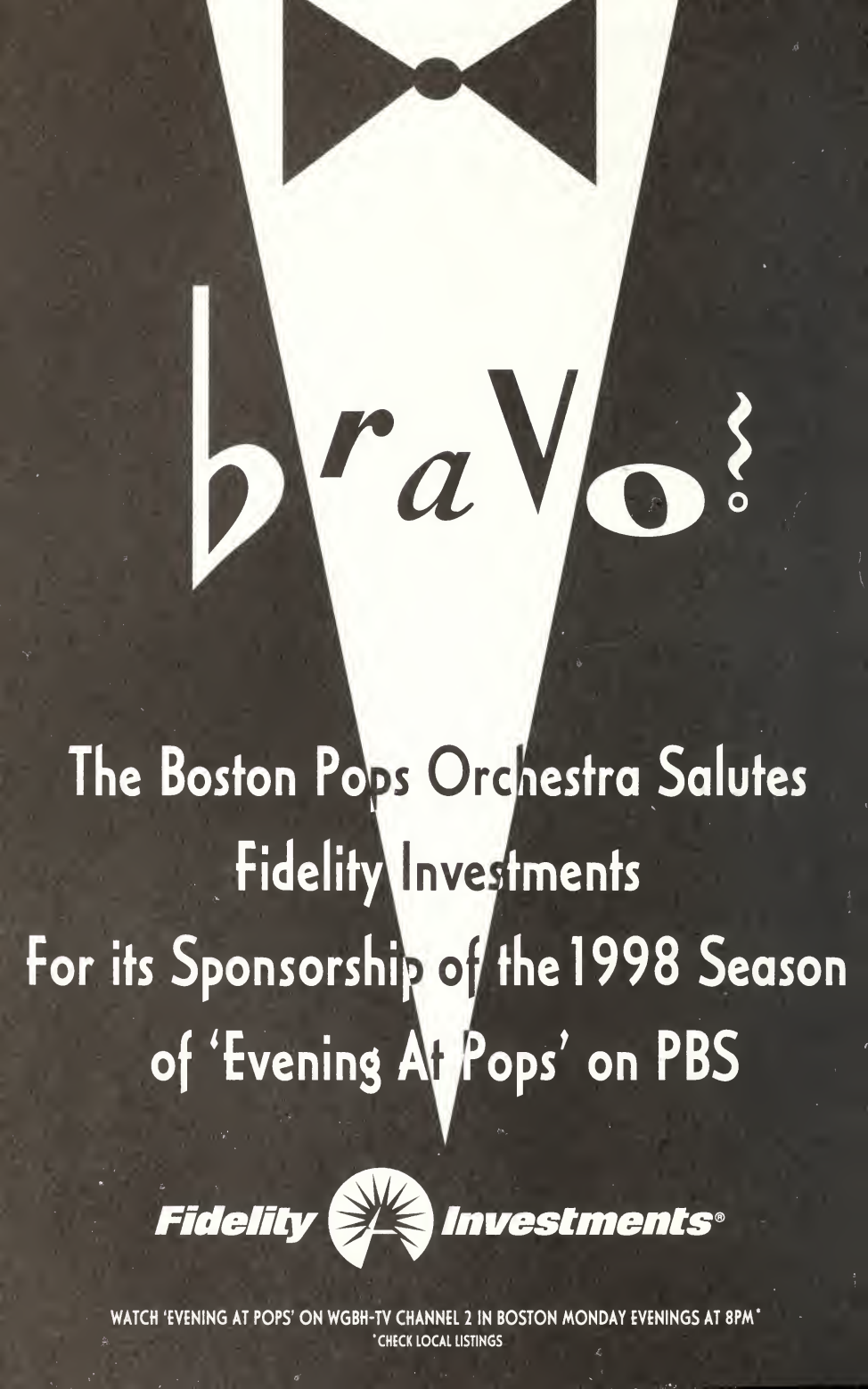
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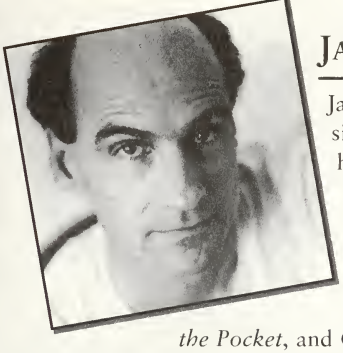
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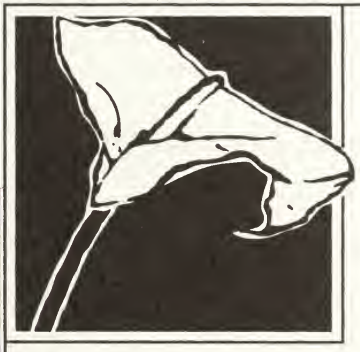
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## James Taylor

James Taylor almost single-handedly redefined the singer-songwriter movement of the 1970s, with classic hits such as "Fire and Rain," "Don't Let Me Be Lonely," "Something in the Way She Moves," "Mexico," and covers of "Mockingbird," "Handyman," and "How Sweet It Is." Among his gold and platinum albums are *Sweet Baby James*, *Mudslide Slim and the Blue Horizon*, *One Man Dog*, *Walking Man*, *Gorilla*, *In the Pocket*, and *Greatest Hits* (all for Warner Bros. records), as well as *JT*, *Flag*, *Dad Loves His Work*, *That's Why I'm Here*, *Never Die Young*, and *New Moon Shine* (all on the Columbia label). In 1993 Columbia released *James Taylor (Live)*, the first live album of his career and a comprehensive overview of the artist's output. His most recent Columbia album, *Hourglass*, is his sixteenth studio recording and his first collection of new material in six years. Featuring guest musicians such as Yo-Yo Ma, Stevie Wonder, Branford Marsalis, Shawn Colvin, and Sting, *Hourglass* won this year's Grammy award for Best Pop album. Mr. Taylor previously won Grammy awards for Best Pop Male Vocal Performance for "You've Got a Friend" and "Handyman." A perennially popular live entertainer, Mr. Taylor continues to win new generations of fans. After the release of *Never Die Young* in 1988, he embarked on a triumphant tour of America and saw a taped full-length concert performance become one of the most popular specials aired on PBS that winter; it was subsequently released on home video,

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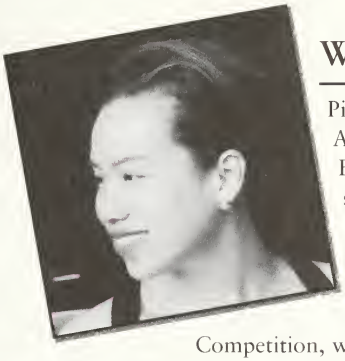
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with the title *James Taylor in Concert*. In 1993 he released *Squibnocket*, his second long-form home video for CMV, which originally aired on the Disney Channel under the title *Goin' Home*. Mr. Taylor performed in the 1995 Rainforest Action Network benefit concert at Carnegie Hall and in the 1997 VH-1 Honors benefit concert. In June 1997 he was featured in the television special *Live by Request* on the A&E network. Having just completed a major European tour, he will tour the United States this summer. James Taylor made his Boston Pops debut in 1993 under the direction of John Williams, a performance taped for PBS's "Evening at Pops."



## Wendy Chen

Pianist Wendy Chen won the 1997 Young Concert Artists International Auditions and was awarded the Bruce Hungerford Prize. Last October she was presented in recital as the opening event of the 37th Young Concert Artists Series at the 92nd Street Y, sponsored by YCA's Mortimer Levitt Career Development Award for Women Artists. At age seventeen, Ms. Chen won first prize in the National Chopin Competition, which brought her a debut recital at Alice Tully Hall, and an Irving S. Gilmore Young Artist Award. Ms. Chen has also won first prize in the Washington International Competition, first prize in the Seventeen Magazine/General Motors National Competition, and a scholarship from the National Foundation for the Arts. Ms. Chen's 1997-98 engagements have included performances with Orquesta Ossodre in Uruguay and the Paducah (Kentucky) Symphony, recitals at Boston's Isabella Stewart Gardner Museum and at Clemson University, and concerts and educational residencies at several universities. This season also marks the release of Ms. Chen's debut recording, *Chopin*, on the RCM label. She has appeared in recital at Miami's Gusman Hall, Friedberg Hall in Baltimore, UCLA's Schoenberg Hall, the Charlottesville Performing Arts Center in Virginia, on the Museum of Arts Series in Miami, and on the Van Wezel Concert Series in Sarasota. She has played chamber music at the Pro-Musica Festival in El Paso, Bargemusic, Tanglewood, the Bridgehampton Chamber Music Festival, and the Aspen Music Festival. At the age of fifteen, Wendy Chen performed Grieg's Piano Concerto with the Los Angeles Philharmonic under the direction of André Previn. Since then she has performed with the Pro-Musica Chamber Orchestra in El Paso, the Riverside Philharmonic in Los Angeles, the New World Symphony in Montana, and California's Santa Cruz Symphony. Born in Los Angeles, Wendy Chen attended the Colburn School of Performing Arts and earned her bachelor's and master's degrees from the Peabody Conservatory.

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BEETHOVEN Quartet No 10 in E-flat, Op. 74, 'Harp'
WEBERN Five Movements for string quartet, Op. 5
BEETHOVEN Quartet No. 7 in F, Op. 59, No. 1

### JULY 5
**SUNDAY AT 2:30PM SHED**

**BOSTON SYMPHONY ORCHESTRA**
**ROBERT SHAW, conductor**
**DOMINIQUE LABELLE, soprano**
**MARIETTA SIMPSON, mezzo-soprano**
**RICHARD CLEMENT, tenor**
**DAVID WILSON-JOHNSON, bass-baritone**
**TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor**

BEETHOVEN Mass in C
BRAHMS 'Nänie'
BERNSTEIN 'Chichester Psalms'

### JULY 7
**TUESDAY AT 8:30PM OZAWA HALL**

**FREDERICA VON STADE, mezzo-soprano**
**MARTIN KATZ, piano**

Program to include songs by DEBUSSY and Fauré, and Jake HEGGIE's 'Paper Wings,' set to texts of Frederica von Stade

## Week 2

### JULY 10
**FRIDAY AT 8:30PM SHED**

**BOSTON SYMPHONY ORCHESTRA**
**SEIJI OZAWA, conductor**
**PETER SERKIN, piano**

TAKEMITSU 'riverrun,' for piano and orchestra
MOZART Piano Concerto No. 24 in C minor, K.491
DVOŘÁK Symphony No. 7

### JULY 11
**SATURDAY AT 8:30PM SHED**

**BOSTON SYMPHONY ORCHESTRA**
**SEIJI OZAWA, conductor**
**ITZHAK PERLMAN, violin**

ALL-TCHAIKOVSKY PROGRAM
Violin Concerto
Symphony No. 5

### JULY 12
**SUNDAY AT 2:30PM SHED**

**BOSTON SYMPHONY ORCHESTRA**
**SERGIU COMISSIONA, conductor**
**YEFIM BRONFMAN, piano**

RIMSKY-KORSAKOV Introduction and Wedding March from 'Le Coq d'or'
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*Music Director*

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*BSO 2000, launched in the fall of 1996, is a five-year campaign to raise $130 million for the Boston Symphony Orchestra, the world's largest symphonic organization. The campaign's objective is to carry the BSO's long-established role as a musical leader and educator into the future and to secure its multifaceted mission of performance, outreach and education, and of providing unequaled concert space.*

*Of the $130-million goal, $85 million is earmarked to build and strengthen the BSO's endowment and to preserve its exceptional facilities, including historic Symphony Hall and Tanglewood. The Boston Symphony Orchestra gratefully acknowledges these donors for their support.*

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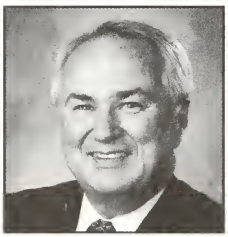
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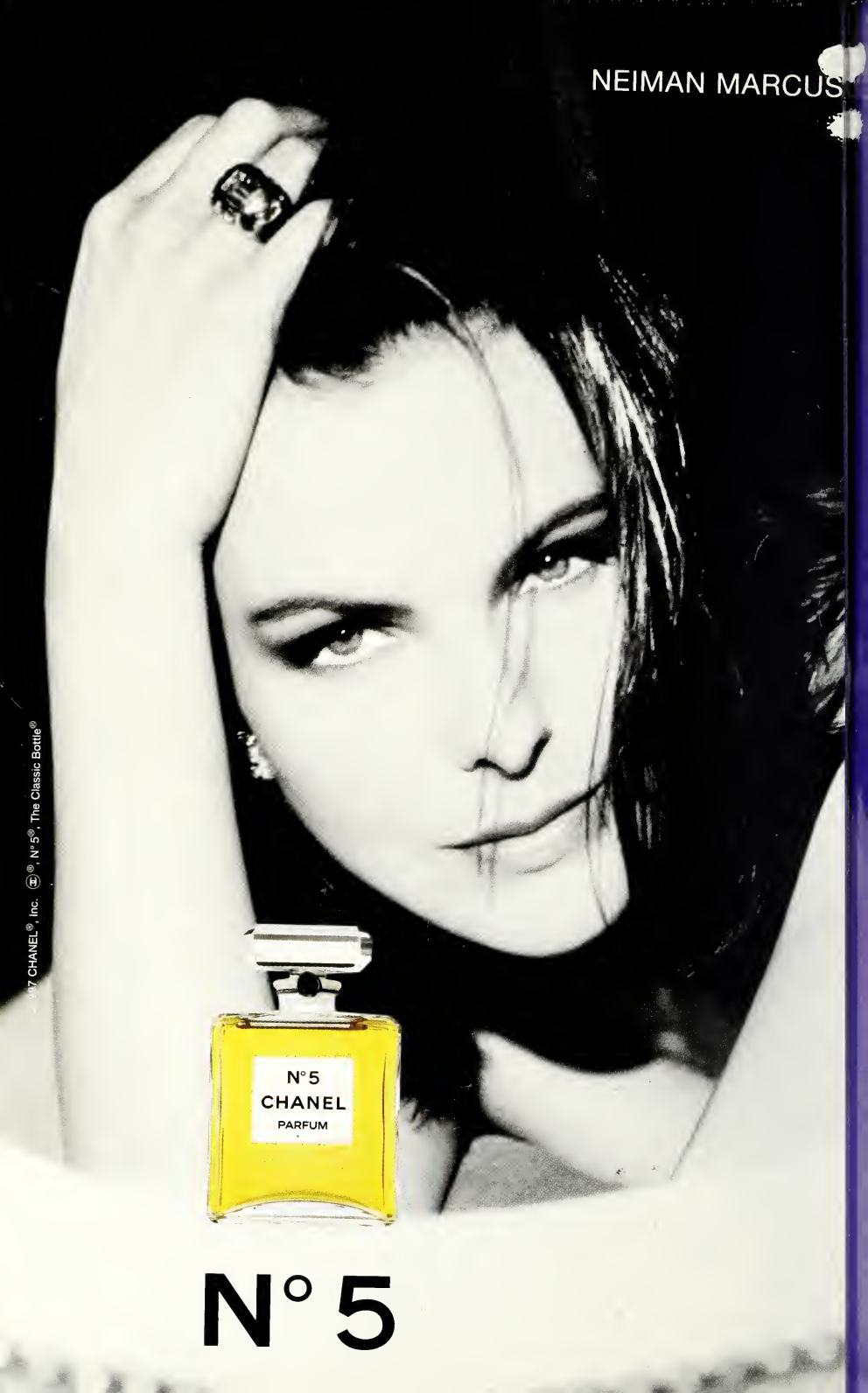
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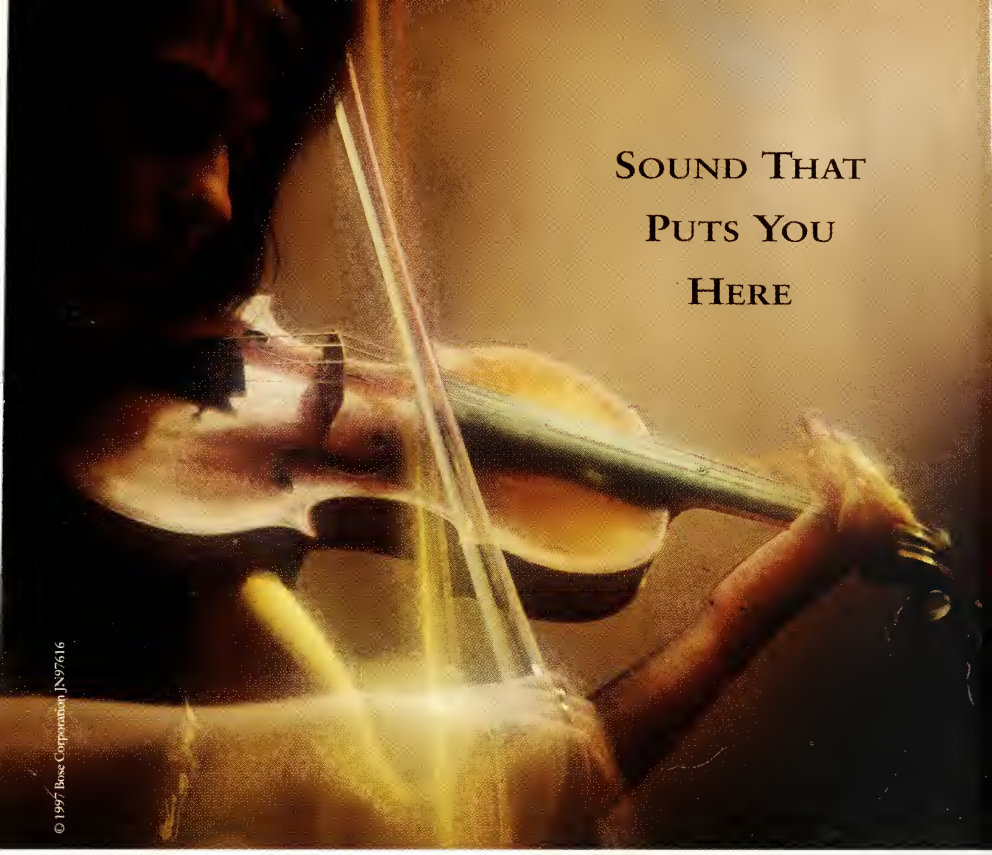

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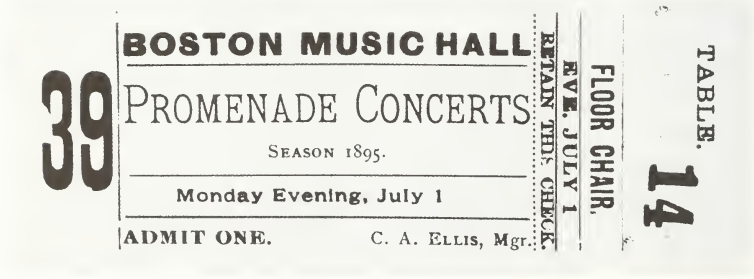
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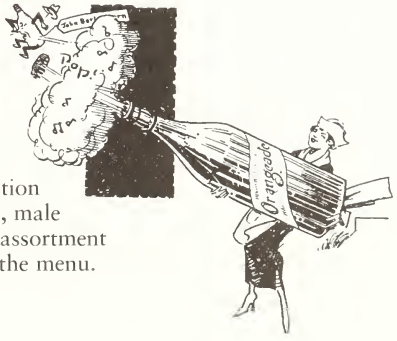


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## On Display in the Cohen Wing



Currently on view in the Cohen Wing display cases are two archival exhibits related to the Boston Pops. "Wild About Harry!" is a 90th-birthday tribute to Boston Pops Associate Conductor Laureate Harry Ellis Dickson, who has been associated with the Boston Symphony as an orchestra member, conductor, and raconteur, for nearly sixty years—more than half of the orchestra's history. In the photograph, Mr. Dickson gives some conducting pointers to his good friend Danny Kaye in preparation for one of Mr. Kaye's popular guest conducting appearances at a Boston Symphony Pension Fund concert.



"Eat, Drink, and Be Merry!" examines the history of Pops' social customs, including food and fashion. Reproduced from the Boston *Herald Traveler*, this 1919 cartoon depicts a Pops waitress serving a non-alcoholic beverage during Prohibition. That year the Pops management decided to stop serving beer and wine because of the growing Prohibition sentiment. To make up for the lack of alcohol, male waiters were replaced with waitresses and an assortment of bubbly non-alcoholic drinks was added to the menu.

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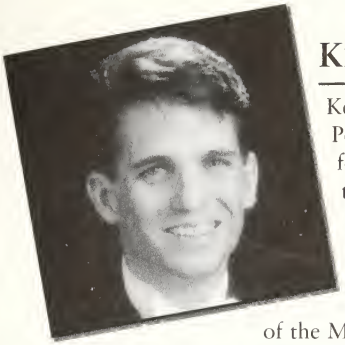
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## Keith Lockhart

Keith Lockhart is the twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Now in his fourth Pops season, Mr. Lockhart has conducted more than 200 concerts; made twenty television shows; made his Carnegie Hall debut with the Boston Pops Orchestra; and led five national tours and his first overseas tour with the Boston Pops Esplanade Orchestra. In 1998 he will lead two BPEO tours, a summer tour of the Midwestern United States and a December holiday tour across the United States, followed by a tour to Florida and the Southeast. This season includes performances of Mr. Lockhart's first-ever commission for the Boston Pops, Dan Welcher's *Spumante*. In February Keith Lockhart and the Boston Pops Orchestra released their third recording, *The Celtic Album*. Their first two albums—*Runnin' Wild: The Boston Pops Play Glenn Miller*, released in 1996, and last spring's *American Visions*—both received critical and popular acclaim. A Christmas album recorded last December is scheduled for release this fall.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he still holds. In January 1998, Mr. Lockhart was appointed Music Director of the Utah Symphony, effective with the 1998-99 season. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky.

Prior to his Boston Pops debut in June 1993, Keith Lockhart worked with singers Mandy Patinkin and Mel Tormé. As a guest artist, Mr. Lockhart has conducted the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Toronto Symphony, the Cleveland Orchestra, and the Los Angeles Chamber Orchestra; he is a frequent guest conductor with the Naples (Florida) Philharmonic. Notable recent guest conducting appearances include the Montreal Symphony, Colorado Symphony, Minnesota Orchestra, Singapore Symphony, National Arts Center Orchestra, New England Conservatory Symphony Orchestra, Hudson Valley Philharmonic, Phoenix Symphony, and the St. Paul Chamber Orchestra. He also conducted his Cincinnati Chamber Orchestra on several occasions and made his debut last summer with the New York Philharmonic. Upcoming engagements include debuts with the orchestras of Dallas, Seattle, Philadelphia, Vancouver, Buffalo, Taipei, and Milwaukee, as well as returns to the podium in Montreal, Toronto, Singapore, and St. Paul.

With his appointment to the position of Boston Pops Conductor, Keith Lockhart succeeded John Williams, who held that position from 1980 to 1993. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In addition, he serves as a "godparent" for the Emily A. Fifield Elementary School in Dorchester as part of the Boston Music Education Collaborative. In May 1996, Mr. Lockhart was awarded an honorary doctorate from the Boston Conservatory.



## John Williams

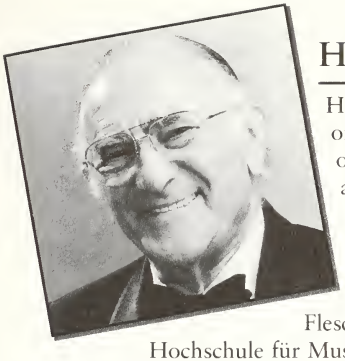
In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work.

John Williams has composed the music and served as music director for more than seventy-five films, including *Amistad*, *The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-five Academy Award nominations, most recently for *Amistad*, and has been awarded five Oscars, one British Academy Award, and sixteen Grammys, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. He recently completed the score to *Saving Private Ryan*, which was recorded in February under Mr. Williams's direction by members of the Boston Symphony Orchestra in Symphony Hall.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, a bassoon concerto (*The Five Sacred Trees)* premiered by the New York Philharmonic in 1995, a cello concerto premiered by Yo-Yo Ma and the Boston Symphony Orchestra in 1994, concertos for flute and violin recorded by the London Symphony Orchestra, and concertos for clarinet and tuba. His most recent work is a trumpet concerto commissioned by the Cleveland Orchestra. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, and themes for the 1984, 1988, and 1996 Summer Olympic games.

Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. He has led a highly acclaimed series of albums with the Boston Pops Orchestra on the Philips label and for Sony Classical. Among their recent recordings, all on Sony Classical, are *It Don't Mean a Thing If It Ain't Got That Swing*, with vocalist Nancy Wilson, *Williams on Williams: The Classic Spielberg Scores*, and *Summon the Heroes*, featuring Mr. Williams's theme for the 1996 Olympics.

Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has led the Boston Symphony Orchestra at Tanglewood and led subscription concerts for the first time in March 1997. He has appeared as guest conductor with the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Chicago Symphony, the Pittsburgh Symphony, the Dallas Symphony, the San Francisco Symphony, and the Los Angeles Philharmonic.



## Harry Ellis Dickson

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and music director of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, he graduated from the New England Conservatory of Music and studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras throughout the United States, Canada, Israel, and Ireland. Highlights of recent seasons include conducting engagements with the San Francisco Symphony, where he led three Pops concerts, including the opening concert of the Pops season in Davies Hall; a 1994 Boston Pops Orchestra concert at Tanglewood marking the centennial of Arthur Fiedler's birth; four highly successful holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland; and a Pops concert at the American College of Greece in Athens. In addition, Mr. Dickson conducts many Boston Pops concerts at Symphony Hall, on the Esplanade, and in many other areas of New England. At this year's "Salute to Symphony" concert, Mr. Dickson shared the Symphony Hall podium with Seiji Ozawa, Keith Lockhart, and John Williams. A highlight of the concert, which was telecast on WCVB-TV Channel 5, was a tribute to Mr. Dickson's 90th birthday year. He will also be honored by other organizations during this milestone year. On July 4, he will lead the Maryland Symphony on the historic Antietam battleground in Hagerstown, Maryland.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and an autobiography entitled *Beating Time, A Musician's Memoir*, published in spring 1995. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.




## THE BOSTON POPS ORCHESTRA

### KEITH LOCKHART
*Conductor*
*Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity*

### JOHN WILLIAMS
*Laureate Conductor*

### HARRY ELLIS DICKSON
*Associate Conductor Laureate*

**First Violins**
Tamara Smirnova
*Beranek Chair, fully funded in perpetuity*
Bo Youp Hwang
*Edward and Bertha C. Rose Chair*
Lucia Lin
Gottfried Wilfinger
Alfred Schneider
Ikuko Mizuno
Amnon Levy
*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
*Kelly Barr
*Elita Kang

**Second Violins**
Vyacheslav Uritsky
*James F. and Barbara Cleary Chair*
Ronald Knudsen
Joseph McGauley
Ronan Lefkowitz
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
*Nicole Monahan
*Wendy Putnam
§ Joseph Scheer
§ Frank Powdermaker
§ Michael Rosenbloom
§ Lisa Crockett
§ John Harrison
§ Jennifer Elowitch
§ Colin Davis

**Violas**
Robert Barnes
*Deborah and Michael Davis Chair*
Burton Fine
*Joseph Pietropaolo
*Michael Zaretsky
*Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka
§ Emily Bruell

**Cellos**
Martha Babcock
*Helene and Norman L. Cahners Chair*
Sato Knudsen
Joel Moerschel
Luis Leguía
Carol Procter
*Ronald Feldman
*Jerome Patterson
*Owen Young
*Andrew Pearce

**Basses**
Lawrence Wolfe
*Charles and JoAnne Dickinson Chair*
John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall
*Dennis Roy
§ Joseph Holt

**Flutes**
Elizabeth Ostling
‡Fenwick Smith
§ Marianne Gedigian

**Piccolo**
Geralyn Coticone

**Oboes**
Mark McEwen
§ Laura Ahlbeck

**English Horn**
Robert Sheena

**Clarinets**
Thomas Martin
Scott Andrews

**Bass Clarinet**
Craig Nordstrom

**Bassoons**
Richard Ranti
Roland Small

**Contrabassoon**
Gregg Henegar

**Horns**
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
§ Kevin Owen

**Trumpets**
Thomas Rolfs
*Roberta and Stephen R. Weiner Chair*
Peter Chapman
§ Thomas Smith
§ Bruce Hall

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Norman Bolter
§ Darren Acosta

**Bass Trombone**
Douglas Yeo

**Tuba**
Chester Schmitz

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Frank Epstein
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Bob Winter

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*‡On sabbatical leave*

# A Brief History of the Boston Pops

The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class..." So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

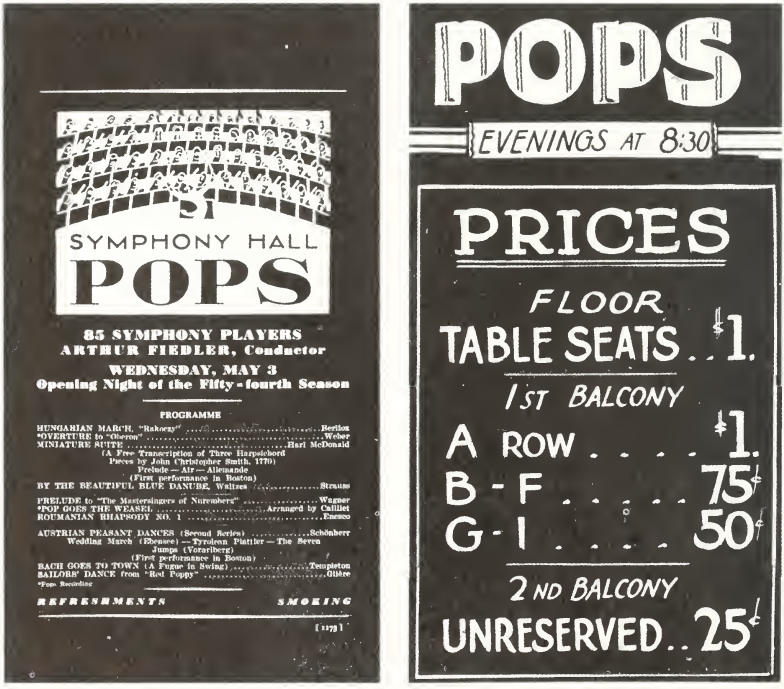
How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO again turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a

national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler




*Pops in the 1930s: high-style Art Deco and low prices*

had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program "Evening at Pops" was launched in 1969, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. "Evening at Pops" kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew the biggest audience in the history of orchestral concerts, with more than 400,000 people in attendance. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson, took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor; but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the "Evening at Pops" broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993 and at that time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and the third Conductor since Arthur Fiedler took over in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. During his first three seasons, Mr. Lockhart has conducted more than 200 concerts, made twenty television shows, led six tours with the Boston Pops Esplanade Orchestra, and recorded four albums.

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**THE BOSTON POPS ORCHESTRA**
**KEITH LOCKHART,** *Conductor*
Thursday evening, May 7, 1998, at 8

Spumante — Welcher
Commissioned by Keith Lockhart and the Boston Pops Orchestra

An American in Paris — Gershwin

INTERMISSION

Piano Concerto No. 2 in G minor, Opus 22 — Saint-Saëns
Andante sostenuto
Allegro scherzando
Presto
WENDY CHEN

INTERMISSION

*Happy Birthday, George!*

Strike Up the Band — Gershwin-Green

Gershwin in Love — arr. Sebesky
Love Walked In—Our Love Is Here to Stay—
Someone to Watch Over Me—The Man I Love

Fascinating Rhythm — Gershwin-Sebesky

Love Theme from *Titanic* — Horner-Starobin

Selections from *The Sound of Music* — Rodgers-Bennett
The Sound of Music—My Favorite Things—
Sixteen Going on Seventeen—So Long, Farewell—
Do-Re-Mi—Edelweiss—Maria—Climb Every Mountain

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The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, Fifth Avenue Limousine, and Giorgio Armani.

**The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon, and Fidelity Investments.**

Among Those Present: New England Sinai Hospital & Rehab. Center; Eastern Nazarene College Night at Pops; Friends of South Shore Hospital; BankBoston/Financial Institutions; Heritage Festivals; Protestant Guild; West Hill/Mother Theresa; Pathway Tours; Christian Heritage; Sir Wilfrid Laurier Secondary School; Sodality of Our Lady, St. Agnes Parish; Oracle Inc.; Pembroke M&Ms; Wenham Council on Aging; Princeton Association of New England; Fisher College Alumni Association; Pentucket Business Assoc.



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**KEITH LOCKHART,** *Conductor*
Friday evening, May 8, 1998, at 8

Spumante — Welcher
Commissioned by Keith Lockhart and the Boston Pops Orchestra

Intermezzo from *Cavalleria rusticana* — Mascagni

Rumanian Rhapsody No. 1, Op. 11 — Enesco

INTERMISSION

*Happy Birthday, George!*

Fascinating Rhythm — Gershwin-Sebesky

Gershwin in Love — arr. Sebesky
Love Walked In—Our Love Is Here to Stay—
Someone to Watch Over Me—The Man I Love

An American in Paris — Gershwin

INTERMISSION

Presenting
SARAH JESSICA PARKER
David Chase, music director, Scott Whitman, stage director
The Harvard Krokodiloes

Boy Wanted, from *My One and Only* — Gershwin-Chase

The French Lesson, from *Good News* — Comden/Green/Edens-Moore

I'll Tell the Man in the Street, from *I Married an Angel* — Rodgers/Hart-Troob

20th Century Fox Medley — arr. Sebesky
The Usher from the Mezzanine, from *Fade Out–Fade In* — Styne/Comden/Green
A Little Girl from Little Rock, from *Gentlemen Prefer Blondes* — Styne/Robin
At the Codfish Ball, from *Captain January* — Kibbe/Summerville
Rose of Washington Square, from *Rose of Washington Square* — Hanley/MacDonald
Put the Blame on Mame, from *Gilda* — Roberts/Fischer
You'll Never Know, from *Hello Frisco, Hello* — Warren/Gordon
I, Yi, Yi, Yi, Yi, from *That Night in Rio* — Warren/Gordon
Diamonds Are a Girl's Best Friend, from *Gentlemen Prefer Blondes* — Styne/Robin

Moon River, from *Breakfast at Tiffany's* — Mancini/Mercer-Gold

The Best Things in Life Are Free, from *Good News* — DeSylva/Brown/Henderson-Troob

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The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, Fifth Avenue Limousine, and Giorgio Armani.

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Among Those Present: Joslin Diabetes Center; Campus Getaway; Newbury College, Inc.; Cardinal Spellman High School; Student Travel Associates, Inc.; State Street Bank and Trust Company; Mount Ida College; Bramalea Secondary High School; Adult Fellowship, First Parish Congregational Church; John Simkins School; Upper Canada College Music Dept.; Shrewsbury Schools Music Association; Friends of the Kimball Library.

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**KEITH LOCKHART,** *Conductor*
Saturday afternoon, May 9, 1998, at 1

BRUCE HANGEN conducting
FAMILY MATINEE

| | |
|---|---|
| American Salute (When Johnny Comes Marching Home) | Gould |
| Seventeen Come Sunday, from *English Folk Song Suite* | Vaughan Williams-Jacob |
| Shenandoah | trad.-Courage |
| Irish Suite | Anderson |
| The Irish Washerwoman—The Minstrel Boy—<br>The Rakes of Mallow | |

INTERMISSION

Presenting
SCHOONER FARE

Steve Romanoff, guitar and vocals; Chuck Romanoff, guitar, banjo, and vocals; and Tom Rowe, electric bass, pennywhistle, and vocals

| | |
|---|---|
| Portland Town, from *Atlantic Suite* | S. Romanoff-Braz |
| Leviathan | S. Romanoff-Braz |
| John Cook | Rowe-Braz |
| My Ocean Friend | S. Romanoff-Hanson |
| A Cat Named Patrick Finnegan | C. Romanoff-Hanson |
| Teach Your Children to Sing | S. Romanoff-Hanson |
| We the People | S. Romanoff-Braz |

INTERMISSION

| | |
|---|---|
| I Love a Parade | arr. Hayman |
| Flying Theme from *E.T. (The Extra-Terrestrial)* | Williams |
| When You Wish Upon a Star, from *Pinocchio* | Harline-Mason |
| Mickey Mouse March | Dodd-Pape |
| Cantina Band, from *Star Wars* | Williams-Ramin |
| Zip-A-Dee-Doo-Dah, from *Song of the South* | Wrubel-Marks |

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Baldwin Piano

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**THE BOSTON POPS ORCHESTRA**
**KEITH LOCKHART,** *Conductor*
Saturday evening, May 9, 1998, at 8

Spumante — Welcher
Commissioned by Keith Lockhart and the Boston Pops Orchestra

Intermezzo from *Cavalleria rusticana* — Mascagni

Rumanian Rhapsody No. 1, Op. 11 — Enesco

INTERMISSION

Piano Concerto No. 2 in G minor, Opus 22 — Saint-Saëns
Andante sostenuto
Allegro scherzando
Presto
WENDY CHEN

INTERMISSION

*Happy Birthday, George!*

Strike Up the Band — Gershwin-Green

Gershwin in Love — arr. Sebesky
Love Walked In—Our Love Is Here to Stay—
Someone to Watch Over Me—The Man I Love

Fascinating Rhythm — Gershwin-Sebesky

Love Theme from *Titanic* — Horner-Starobin

Selections from *The Sound of Music* — Rodgers-Bennett
The Sound of Music—My Favorite Things—
Sixteen Going on Seventeen—So Long, Farewell—
Do-Re-Mi—Edelweiss—Maria—Climb Every Mountain

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THE BOSTON POPS
ESPLANADE
ORCHESTRA

KEITH LOCKHART
*Conductor*

**First Violins**
Joseph Scheer
Michael Rosenbloom
Lisa Crockett
Kristina Nilsson
Brynn Albanese
Maynard Goldman
Sandra Kott
Gregory Vitale
Dianne Pettipaw
Cynthia Cummings
Gerald Mordis
James Orent
Paul MacDowell
Melissa Howe
Stacey Alden

**Second Violins**
Clayton Hoener
Jennifer Elowitch
Susan Shipley
Sarah Roth
Colin Davis
Pattison Story
Julie Leven
Kay Knudsen
Rebecca Katsenes
John Harrison
Priscilla Hallberg

**Violas**
Kenneth Stalberg
Jean Haig
Anne Black
Susan Culpo
Donna Jerome
Barbara Wright
Mark Smith
Daniel Rimoni

**Cellos**
Ronald Lowry
David Finch
George Seaman
Theresa Borsodi
Andrew Mark
William Rounds
Toni Rapier
Kevin Crudder

**Basses**
Robert Caplin
Barry Boettger
Joseph Holt
Gregory Koeller
Elizabeth Foulser
Prentice Pilot
Mark Henry

**Flutes**
Marianne Gedigian
Ann Bobo

**Piccolo**
Iva Milch

**Oboes**
Laura Ahlbeck
Frank Charnley

**English Horn**
Barbara LaFitte

**Clarinets**
Ian Greitzer
Aline Benoit

**Bass Clarinet**
Edward Avedisian

**Bassoons**
Ronald Haroutunian
Donald Bravo

**Contrabassoon**
Margaret Phillips

**Horns**
Kevin Owen
Richard Menaul
Nona Gainsforth
Thomas Haunton
Richard Greenfield

**Trumpets**
Bruce Hall
Gregory Whitaker
Dennis Alves
Joseph Foley

**Trombones**
Darren Acosta
Lawrence Isaacson
Mark Cantrell

**Tuba**
Randall Montgomery

**Timpani**
Everett Beale

**Percussion**
Fred Buda
Richard Flanagan
Neil Grover
Patrick Hollenbeck

**Harp**
Sarah Schuster Ericsson

**Piano**
Bob Winter

**Librarians**
Marshall Burlingame
William Shisler
Sandra Pearson

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Lynn G. Larsen
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**THE BOSTON POPS ESPLANADE ORCHESTRA**
**KEITH LOCKHART,** *Conductor*

Sunday evening, May 10, 1998, at 7:30

MOTHER'S DAY TRIBUTE

Strike Up the Band — Gershwin-Green

Suite from *Porgy and Bess* — Gershwin-Courage

Prelude—Summertime—I Got Plenty of Nuttin'—
Bess, You Is My Woman—I Can't Sit Down—
It Ain't Necessarily So—I Love You, Porgy—
There's a Boat Dat's Leaving Soon for New York—
Oh Lawd, I'm on My Way

INTERMISSION

Violin Concerto in D, Opus 35 — Tchaikovsky

Allegro moderato—Moderato assai
Canzonetta: Andante
Finale: Allegro vivacissimo

VADIM GLUZMAN

INTERMISSION

Overture to *Gypsy* — Styne-Ramin

*A Tribute to Judy Garland*

Over the Rainbow, from *The Wizard of Oz* — Arlen-Courage

The Trolley Song, from *Meet Me In St. Louis* — Blane/Martin-Salinger/Courage

Gershwin in Love — arr. Sebesky

Love Walked In—Our Love Is Here to Stay—
Someone to Watch Over Me—The Man I Love

Love Is Sweeping the Country, from *Of Thee I Sing* — Gershwin-Ramin

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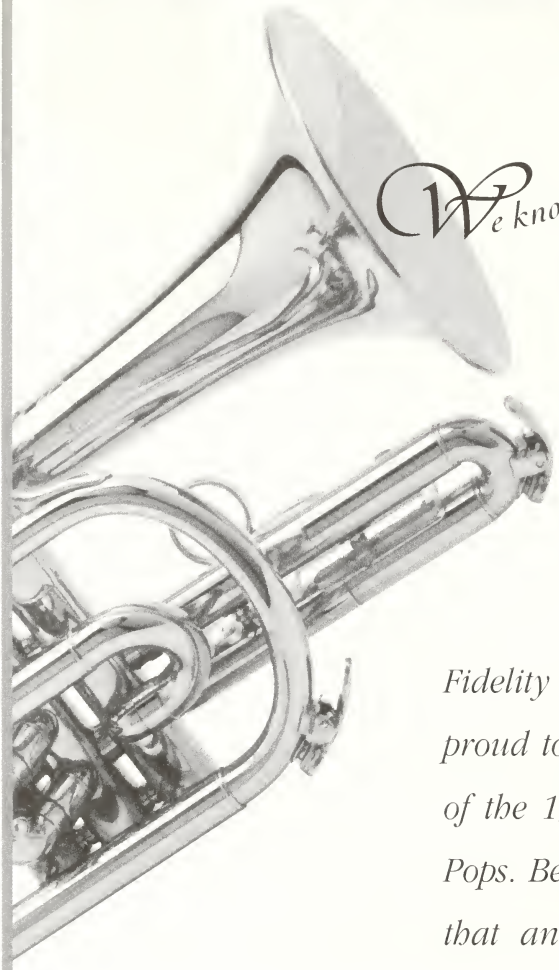
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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
Monday evening, May 11, 1998, at 7

"EVENING AT POPS"
**SPONSORED BY FIDELITY INVESTMENTS**

Spumante — Welcher
Commissioned by Keith Lockhart and the Boston Pops Orchestra

Rumanian Rhapsody No. 1, Op. 11 — Enesco

Excerpt from *An American in Paris* — Gershwin

Love Theme from *Titanic* — Horner-Starobin

Theme from *Cheers* — arr. Hollenbeck

Gershwin in Love — arr. Sebesky
Love Walked In—Our Love Is Here to Stay—
Someone to Watch Over Me—The Man I Love

Fascinating Rhythm — Gershwin-Sebesky

BREAK

Presenting
SARAH JESSICA PARKER

David Chase, music director, Scott Whitman, stage director
The Harvard Krokodiloes

Boy Wanted, from *My One and Only* — Gershwin

The French Lesson, from *Good News* — Comden/Green/Edens-Moore

*Program continues...*

*Welcome to this special television session for "Evening at Pops." Tonight's performance by the Boston Pops Orchestra under the direction of Keith Lockhart is being taped by WGBH Boston for future broadcast on PBS's "Evening at Pops" series. Because the segments taped will become part of a television program it may be necessary to repeat certain sections of the music. Please participate in the way that you would during a regular evening Pops concert. Occasional scenes of the audience may be used.*

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| | |
|---|---|
| I'll Tell the Man in the Street, from *I Married an Angel* | Rodgers/Hart-Troob |
| 20th Century Fox Medley | arr. Sebesky |
| The Usher from the Mezzanine, from *Fade Out–Fade In* | Styne/Comden/Green |
| A Little Girl from Little Rock, from *Gentlemen Prefer Blondes* | Styne/Robin |
| At the Codfish Ball, from *Captain January* | Kibbe/Summerville |
| Rose of Washington Square, from *Rose of Washington Square* | Hanley/MacDonald |
| Put the Blame on Mame, from *Gilda* | Roberts/Fischer |
| You'll Never Know, from *Hello, Frisco, Hello* | Warren/Gordon |
| I, Yi, Yi, Yi, Yi, from *That Night in Rio* | Warren/Gordon |
| Diamonds Are a Girl's Best Friend, from *Gentlemen Prefer Blondes* | Styne/Robin |
| Moon River, from *Breakfast at Tiffany's* | Mancini/Mercer-Gold |
| The Best Things in Life Are Free, from *Good News* | DeSylva/Brown/Henderson-Troob |

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**Sarah Jessica Parker**'s diverse roles on stage, screen, and television have made her one of her generation's important stars. Her breakthrough role as 'SanDeE*' in the film comedy *LA Story* opposite Steve Martin garnered national attention. A starring role in *Honeymoon in Vegas* opposite Nicolas Cage followed, as did starring roles in *Ed Wood* and *Miami Rhapsody*. Ms. Parker is currently starring in the the HBO series *Sex and the City* and recently completed a successful run in the Tony-nominated Broadway production of *Once Upon a Mattress*, which followed her critically acclaimed Broadway performance with Matthew Broderick in *How to Succeed in Business Without Really Trying*. Prior to both these productions, she dazzled audiences in A. R. Gurney's *Sylvia*. Her recent screen appearances have included *The First Wives Club*, *'Til There Was You*, *Extreme Measures*, *The Substance of Fire*, and *Mars Attacks*. Born in Nelsonville, Ohio, and raised in Cincinnati, Sarah Jessica Parker studied ballet and singing and appeared in her first television special, *The Little Match Girl*, at age eight. Both Ms. Parker and her older brother Toby auditioned for and won parts in the Broadway production of *The Innocents*. Ms. Parker's father began a business in New York and the family moved there, allowing her to pursue her theater career. Her performance in the off-Broadway play *By Strouse* led to the title role in *Annie*, which she performed for two years. Subsequently she originated the role of Rachael in *To Gillian on Her 37th Birthday* and performed in both the Ensemble Studio Theater's One Act Marathon in New York and the Eugene O'Neill Theater Conference. Sarah Jessica Parker gained recognition with her starring role in the television series *Square Pegs*. Her other recent stage work includes *The Substance of Fire*, *The Heidi Chronicles*, *Wrestlers*, and *April Snow*. These performances are her first with the Boston Pops Orchestra.

**The Harvard Krokodiloes**, Harvard University's oldest and most prestigious *a cappella* singing group, marks its 52nd anniversary in 1998. The twelve current members, all Harvard undergraduates, include Kirk C. Bangstad, Richard J. Chung, Jordan A. Cooper, Jeffery E. Fowler, Andrew H. Kim, David Liang, Jason McNeely, David M. Orenstein, Adam B. Peek, Christian P. Quilici, R. Chess A. Stetson, and Darrick S. Yee. They perform, direct, arrange, and manage more than 150 professional concerts each year. The group's name dates from its founding in 1946, when four Hasty Pudding Club members formed a quartet. According to "reptilian" legend, when the young men gathered at the Pudding to choose a name, one of them noticed the club's mascot—a stuffed crocodile—hanging over the fireplace. Spontaneously combining his classical studies with impish humor, he exclaimed, "The Greek word for crocodile is 'krokodilos'!" With ungrammatical liberty, the Krokodiloes were "hatched," and the popular tradition of close-harmony singing at Harvard began. The Kroks' repertoire includes jazz, swing, ballads, and pop standards. They have an extensive library of recordings, including their latest compact disc, *The Fiftieth Anniversary*, released in May 1997.

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Monday evening, May 11, 1998, at 7

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Spumante — Welcher
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Excerpt from *An American in Paris* — Gershwin

Love Theme from *Titanic* — Horner-Starobin

Theme from *Cheers* — arr. Hollenbeck

Gershwin in Love — arr. Sebesky
Love Walked In—Our Love Is Here to Stay—
Someone to Watch Over Me—The Man I Love

Fascinating Rhythm — Gershwin-Sebesky

BREAK

*Program continues...*

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SARAH JESSICA PARKER
David Chase, music director, Scott Whitman, stage director

The Harvard Krokodiloes

Kirk C. Bangstad, Richard J. Chung, Jordan A. Cooper, Jeffery E. Fowler, Andrew H. Kim, David Liang, Jason McNeely, David M. Orenstein, Adam B. Peek, Christian P. Quilici, R. Chess A. Stetson, and Darrick S. Yee

| | |
|---|---|
| Boy Wanted, from *My One and Only* | Gershwin-Chase |
| The French Lesson, from *Good News* | Comden/Green/Edens-Moore |
| I'll Tell the Man in the Street, from *I Married an Angel* | Rodgers/Hart-Troob |
| 20th Century Fox Medley | arr. Sebesky |
| The Usher from the Mezzanine, from *Fade Out–Fade In* | Styne/Comden/Green |
| A Little Girl from Little Rock, from *Gentlemen Prefer Blondes* | Styne/Robin |
| At the Codfish Ball, from *Captain January* | Kibbe/Summerville |
| Rose of Washington Square, from *Rose of Washington Square* | Hanley/MacDonald |
| Put the Blame on Mame, from *Gilda* | Roberts/Fischer |
| You'll Never Know, from *Hello Frisco, Hello* | Warren/Gordon |
| I, Yi, Yi, Yi, Yi, from *That Night in Rio* | Warren/Gordon |
| Diamonds Are a Girl's Best Friend, from *Gentlemen Prefer Blondes* | Styne/Robin |
| Moon River, from *Breakfast at Tiffany's* | Mancini/Mercer-Gold |
| The Best Things in Life Are Free, from *Good News* | DeSylva/Brown/Henderson-Troob |

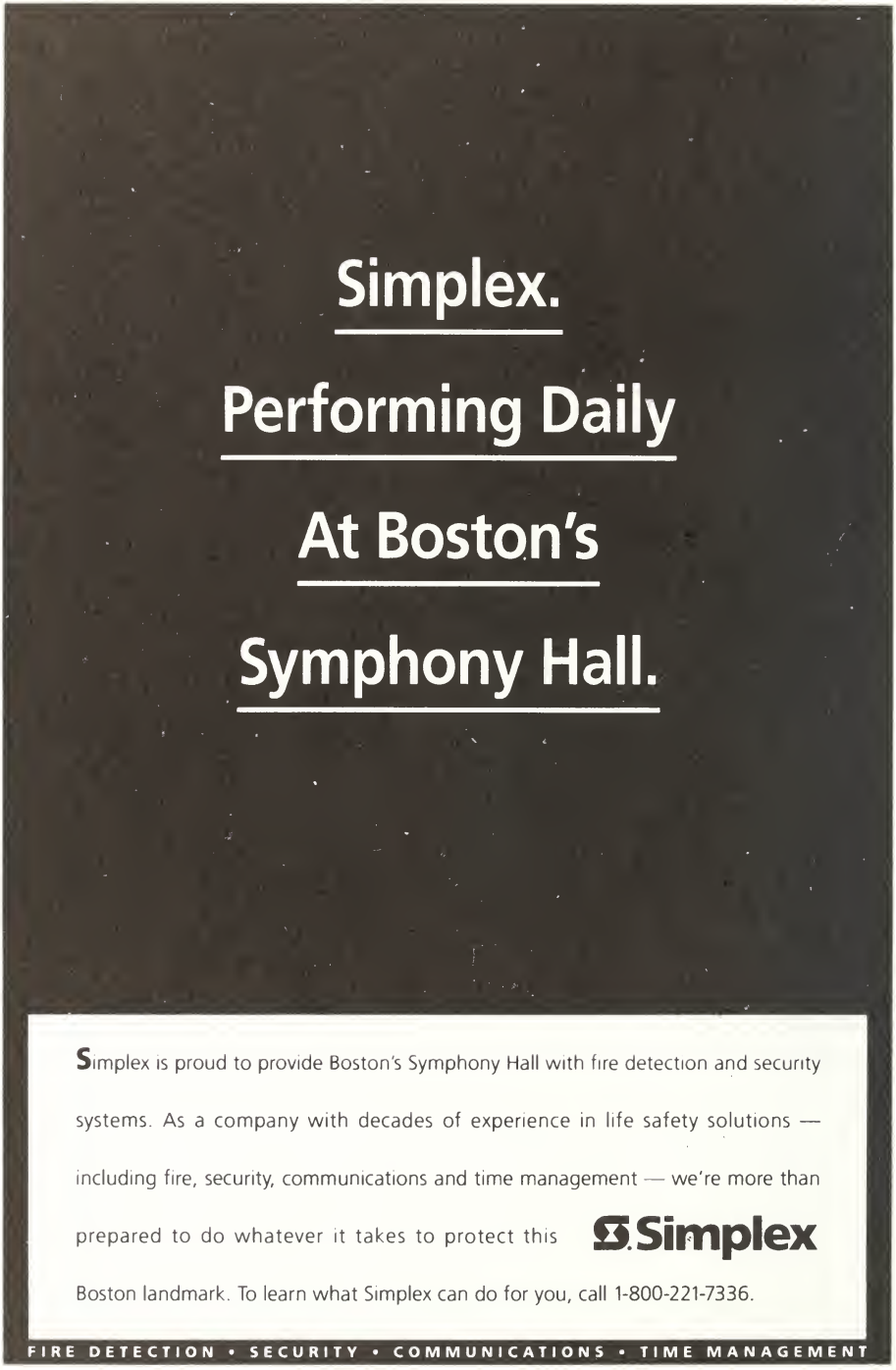
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**SPECIAL THANKS.** An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for more than sixty years. The Pops is grateful to the Chiles Foundation and Fidelity Investments for their generous assistance, which is helping to sustain this tradition by funding the introduction of important new works to the Boston Pops repertory. These include commissions of new works as well as special arrangements of Broadway show tunes, Hollywood film scores, and medleys, such as this year's *Spumante* (a new commissioned work by Dan Welcher), arrangements of "Fascinating Rhythm" and the Love Theme from *Titanic*, and the new medleys "Mostly Motown!" and "Gershwin in Love."

**SPUMANTE, Festive Overture for Large Orchestra**
*Dan Welcher (b.1948)*

Spumante, *the first work commissioned by Keith Lockhart for the Boston Pops Orchestra, was performed for the first time at this year's Opening Night at Pops concert. The composer has provided the following note:*

Like the Italian sparkling wine for which it is named, this overture is designed for a celebration. It celebrates the opening of the 1998 season of the Boston Pops, which commissioned the work, and it also celebrates my own fiftieth year of life with a nostalgic look backward at a style of composition that was popular in the '40s and '50s.

Beginning with a "pop" and a burst of bubbles, the overture follows a course familiar to most concertgoers: two main themes, a development, and a restatement of both themes. What's a bit unusual is that the second theme is the same as the first theme, only inside-out, with a different rhythm and meter. This technique, called inversion, is as old as Bach, and was used extensively by Brahms and other late Romantics. But the style of *Spumante* pays homage to the kind of music that first caught my attention as a child: the neoclassic music of the American '40s and '50s, by composers such as William Schuman, Vincent Persichetti, Samuel Barber, and Walter Piston. This music is the true celebration of *Spumante*.

The first theme, heard after the introductory fanfare music, is stated by the solo trumpet in a lively 3/4 meter. It is restated by the orchestra, and then a secondary subject appears in muted trumpets and percussion. The main theme then reappears with the second subject bubbling along beside it. After a brief transition, the second melody is announced in low strings and clarinets, in a changing meter scheme of 3/4 and 2/4. This almost vocal tune sounds as though it should have words. . . and indeed it might someday.

The development begins with slow rumination on the second theme, in the solo oboe. It leads dreamily into a brisk fugue, which also turns out to be the development of the first theme. Set in 4/4, the fugue proceeds in a rather formal four-voice setting in a true neoclassic style. As it develops, in woodwinds and strings, brass and percussion interjections occur, until at length the main theme, in its original form, returns triumphantly. The singable second tune then reappears with the fugue subject rollicking

alongside it. The overture concludes with a backwards presentation of the introductory material, as the revelers lift their glasses in a final toast.

**AN AMERICAN IN PARIS**
*George Gershwin (1898-1937)*

George Gershwin, already making his mark as a leading Broadway composer, agreed to write "a jazz concerto" for Paul Whiteman for a special "concert of modern music," to be given in New York's Aeolian Hall on February 12, 1924, a concert designed to illustrate Whiteman's contention that jazz could play a role in the world of symphonic music. The result was *Rhapsody in Blue*, and its premiere caused a sensation, elevating the 25-year-old composer to remarkable prominence among American musicians. The success of *Rhapsody in Blue* set Gershwin to thinking of wider horizons than the Broadway stage, so he accepted Walter Damrosch's commission of a symphonic work and composed *An American in Paris* after visiting that city in 1928. The tone poem is replete with musical suggestions of the lively French capital in all its Gallic charm, including hints of such typical tourist activities as dodging the taxicabs, whose horns can be heard in the score.

**PIANO CONCERTO NO. 2 IN G MINOR, OP. 22**
*Camille Saint-Saëns (1835-1921)*

The Second Piano Concerto owes its existence to the friendship that developed between Saint-Saëns and the Russian pianist Anton Rubinstein. The friendship was cemented at their meeting in 1858 when Saint-Saëns sat down at the piano and sight-read the full score of Rubinstein's gigantic *Ocean* Symphony, which he was vainly trying to interest


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the world in hearing. Ten years later the two paired up for a series of concerts in Paris with Saint-Saëns conducting (his first experience in that role) and Rubinstein appearing as concerto soloist. Rubinstein, too, wished to appear as a conductor; when he discovered that no concert hall would be available for three weeks, Saint-Saëns said, "Very well, in those three weeks I will write a concerto for the occasion." And he was as good as his word, putting the entire piece on paper in the next seventeen days.

The first movement of the concerto opens with an extended solo section in a free preluding style that is Saint-Saëns' homage to Bach, although before the orchestra enters, the soloist has already reached a level of virtuosity that suggests Liszt—an extraordinary pairing. The orchestra's entry begins the main section of a sonata-form movement in an unusually moderate tempo. The remaining two movements are progressively faster in tempo. The Allegro scherzando is a delicious romp that suggests some familiarity with Mendelssohn's fairy music for *A Midsummer Night's Dream,* while the finale, Presto, begins with a roar of triplets that turns into a rondo in the style of a tarantella.

**SELECTIONS from *THE SOUND OF MUSIC***
*Richard Rodgers (1902-79)*

*The Sound of Music* marked the end of Richard Rodgers' second career as a Broadway composer. Already he had turned out a breathtaking series of shows in the '20s and '30s with lyrics by Lorenz Hart, which included dozens of the best-remembered of Broadway show tunes. After Hart's death, Rodgers turned to a new collaborator, Oscar Hammerstein II, and produced with him the epoch-making "book musicals" *Oklahoma*, *Carousel*, *South Pacific*, and *The King and I*, which brought a new seriousness to the Broadway musical play. After a couple of less successful shows, Rodgers and Hammerstein collaborated on a musical version of the autobiography of Maria von Trapp, telling the story of the Trapp Family Singers. It opened on Broadway in 1959, with Mary Martin and Theodore Bikel in the lead roles, and ran more than 1400 performances. And all the world knows of the extraordinary success of the 1965 film starring Julie Andrews. Oscar Hammerstein died while *The Sound of Music* was in its first year on Broadway, and Richard Rodgers began his third Broadway career, writing his own lyrics.

**INTERMEZZO from *CAVALLERIA RUSTICANA***
*Pietro Mascagni (1863-1945)*

By his mid-twenties Mascagni had already written three unperformed full-length operas. He composed *Cavalleria Rusticana (Rustic Chivalry)* in response to a publisher's competition for a new one-act opera. It was one of the winners, and its first performance, in 1890, made the young man famous overnight. He never managed to repeat that success through a long career of operatic composition, but his stormy, passionate masterpiece of love, jealousy, and murder on a sunny Easter Sunday in a small Sicilian town is constantly with us. The *Intermezzo* provides a brief respite from the tensions of the plot between the two scenes of the single act.

**RUMANIAN RHAPSODY in A, Opus 11, No. 1**
*Georges Enesco (1881-1955)*

Far too frequently the general public knows a gifted composer by a single work. The inevitable result is to underrate his achievement, particularly if the single work happens to fall into a relatively popular mold. George Enescu, who adopted the spelling

Georges Enesco during his years in Paris, is a case in point. Certainly his first Rumanian Rhapsody has been world famous almost from the moment of its first performance. Unfortunately it remains almost the only work by Enesco that most people know. Nor do they recall his work as a brilliant violinist and teacher (particularly of Yehudi Menuhin, whose autobiography speaks most warmly of him). His career as a composer was complicated by the conflicting demands made on him as a teacher and organizer. Many of his larger compositions took years to finish, so difficult was it to find the time to work on them.

Enesco attained success early with the first Rumanian Rhapsody, and it came to haunt him. He was only twenty when he wrote it and not quite twenty-two when he led the first performance, yet audiences demanded it constantly for the rest of his life. Nonetheless, though the rhapsody is frankly based on the Hungarian rhapsodies of Franz Liszt, bringing together native songs and dances in a colorful potpourri, it is nonetheless effective, from the simplicity of the opening clarinet phrase to the fiery flash of the closing section. For a short time, at least, it makes us all Rumanian.


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**FLYING THEME from *E.T. (THE EXTRA-TERRESTRIAL)***
*John Williams (b.1932)*

Most visitors from outer space in literature and films have been terrifying and threatening "bug-eyed monsters"; none has captivated the hearts of audiences as completely as a frightened and hapless extra-terrestrial biologist inadvertently abandoned on earth and befriended by a lonely boy. John Williams's score for Steven Spielberg's 1982 film *E.T. (The Extra-Terrestrial)* reaches nearly operatic levels of expressiveness in the climactic episode. Few listeners can resist the stirring "lift" of the soaring "flying" music, when E.T. and Elliott evade their pursuers in a wonderful bicycle chase.

**VIOLIN CONCERTO IN D, Opus 35**
*Peter Ilyich Tchaikovsky (1840-93)*

Tchaikovsky composed his Violin Concerto in March and April 1878 for the great Russian violinist Leopold Auer while staying in Switzerland to escape the consequences of his disastrous marriage. But when Auer first saw the score, he found some of the violin writing impracticable. (He is reputed to have declared the concerto "impossible to play," but he later denied this.) Tchaikovsky, hurt at Auer's delay in performing the piece, published the work again with a new dedication to violinist Adolf Brodsky, who gave the first performance in Vienna, a musical center unfriendly to Tchaikovsky. In any case, the orchestra at that performance was totally unprepared, and Brodsky's skilled execution of the solo part could not make up for the awful playing of the ensemble, and the work was hissed. The notorious Viennese critic Eduard Hanslick concluded his review by saying, "There may be compositions whose stink one can hear." Today, of course, Tchaikovsky's Violin Concerto is indispensable and much loved. The first movement starts with a simple, graceful melody in the violins—a melody that will not return. Soon the orchestral part grows more portentous, preparing for the soloist's entrance. The melodic flow of exposition is a joy to contemplate for sheer invention but also a marvel of continuing development, as tiny figures from one tune crop up, subtly varied, in the next. The Andante is an extended song into which Tchaikovsky poured all the yearning of his nostalgia, of his longing to be back in Russia. The finale is vigorous, even pictorial, with hints of peasant bagpipes and dances, vivid in its color and rhythm, but not in its smell! Even at its most virtuosic, the solo part is designed to color and highlight the melodic unfolding of the movement. Surely it is this open-hearted singing quality that has won all hearts for the last century.

**OVERTURE to *GYPSY***
*Jule Styne (1905-94)*

The memoirs of a burlesque queen, a striptease artist, would seem to be an unlikely source for a successful Broadway show. Yet by putting the focus not on Gypsy Rose Lee herself, but on her stagestruck mother (played by Ethel Merman in her last great role and recreated by Tyne Daly in the recent Broadway revival), playwright Arthur Laurents, lyricist Stephen Sondheim, and composer Jule Styne created one of the classic backstage stories in a superb musical.

—Steven Ledbetter

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## A Centennial Tribute to George Gershwin

George Gershwin would have been 100 years old this year. Had he lived even a normal lifespan, rather than being cut off in his prime by a brain tumor at the age of thirty-eight, who knows what musical marvels we might have to celebrate his life and work on the occasion of his centennial? After all, Gershwin did something that no other composer has managed to do so easily and so well: he spanned the two cultures of classical and popular music in America. No other composer, before or since, created a full body of music that is so consistently welcomed from Broadway to the Met, from "Your Hit Parade" to Symphony Hall.

Gershwin's talent was recognized early—and he himself was never shy about displaying it. But given his background, as the son of hard-working Russian-Jewish immigrants growing up in his native Brooklyn and haunting the popular Yiddish theater on New York's Lower East Side, no one would have predicted the direction his talent would take. He began his professional life as a "song-plugger" and by the time he was twenty-one he had written his first full Broadway score (for *La, La, Lucille*, 1919). The following year his song "Swanee" became a sensational hit for Al Jolson and earned Gershwin $10,000 in royalties the first year. Clearly he was destined to become a "popular" composer. But already at that time, while turning out bright and flippant Broadway shows, he contributed a surprising extended number, a short opera called *Blue Monday*, and sung by African-American performers to the flossy, cheerful, empty-headed *Scandals of 1921*, a revue produced by George White. The audience was not prepared for a serious musical-dramatic number ending in murder as part of their light entertainment, and *Blue Monday* was dropped after a single performance.

But it showed that Gershwin was interested in more than the thirty-two bar song form of which he had already become a master. And Paul Whiteman, a bandleader who wanted to elevate the popular music of the time, remembered it. Three years later he persuaded Gershwin to write a concert piece for a special program—"An Experiment in Modern Music," he called it—to demonstrate the potential of jazz and the syncopated rhythms of the '20s. The result was called *Rhapsody in Blue*, and it


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made history. Suddenly, out of the world of American popular music, there was a piano concerto that sang and swung and snapped its fingers. Gershwin undertook serious study of compositional techniques and wrote more large pieces—the Concerto in F, *An American in Paris*, the Second Rhapsody, the Variations on *I Got Rhythm*—that still enjoy a welcome in the concert hall.

And still he continued to turn out one great musical after another, each filled with a string of splendid songs that caught the ear at first hearing and remained in the mind long after. From 1924, working with his brother Ira as his lyricist, Gershwin wrote *Lady Be Good* (1924), *Oh, Kay!* (1926), *Strike Up the Band* (1927, rewritten 1930), *Girl Crazy* (1930), *Of Thee I Sing* (1931), and *Let 'em Eat Cake* (1933), to name only the major shows. If he had written nothing else, Gershwin's name would still be linked with those of the other masterful songwriters of the Golden Age of the American Musical: Jerome Kern, Cole Porter, and Richard Rodgers among them.

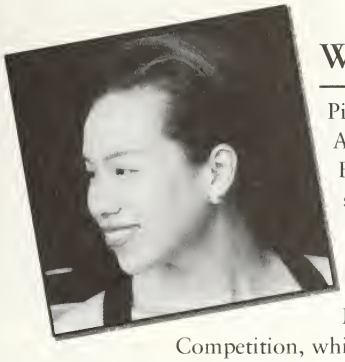
But Gershwin still aspired to write a truly serious musical work for the stage, and he found his subject matter in a novel by a white author living in Charleston, South Carolina, dealing with life in the black community there, focusing particularly on a real character, a middle-aged handicapped man who rode around in a goat cart. This man was transmuted into the title character of Dubose Hayward's novel *Porgy* and the play based on it. Working with Hayward as librettist and Ira Gershwin as lyricist, George produced out of whole cloth a masterpiece, even today the only work yet composed that seems to be in the running when we talk about "the Great American Opera."

Following the production of *Porgy and Bess*, the Gershwin brothers went to Hollywood, where they had been invited to write the scores for a series of musical films involving one of their favorite performers, Fred Astaire (who had starred in their first big Broadway hit, *Lady Be Good*, a dozen years earlier). It was while he was in Hollywood, early in 1937, that Gershwin began to experience moments of dizziness, headaches, and general despondency. While working on a ballet for a film, *Goldwyn Follies*, he fell into a coma on July 9. Surgeons attempted to remove the brain tumor, but he died two days later. The novelist John O'Hara echoed the startled feelings of many when he said, "George Gershwin died on July 11, 1937, but I don't have to believe it if I don't want to."

And indeed, George Gershwin is not dead. From the early '20s to the turn of the millennium, his music has been loved passionately by many and performed by almost every sort of musician from the cocktail pianist at the local watering hole to musicians of the great symphony orchestras and opera houses. And his centennial gives us another chance to fall in love with his music all over again.

—S.L.


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## Wendy Chen

Pianist Wendy Chen won the 1997 Young Concert Artists International Auditions and was awarded the Bruce Hungerford Prize. Last October she was presented in recital as the opening event of the 37th Young Concert Artists Series at the 92nd Street Y, sponsored by YCA's Mortimer Levitt Career Development Award for Women Artists. At age seventeen, Ms. Chen won first prize in the National Chopin Competition, which brought her a debut recital at Alice Tully Hall, and an Irving S. Gilmore Young Artist Award. Ms. Chen has also won first prize in the Washington International Competition, first prize in the Seventeen Magazine/General Motors National Competition, and a scholarship from the National Foundation for the Arts. Ms. Chen's 1997-98 engagements have included performances with Orquesta Ossodre in Uruguay and the Paducah (Kentucky) Symphony, recitals at Boston's Isabella Stewart Gardner Museum and at Clemson University, and concerts and educational residencies at several universities. This season also marks the release of Ms. Chen's debut recording, *Chopin*, on the RCM label. She has appeared in recital at Miami's Gusman Hall, Friedberg Hall in Baltimore, UCLA's Schoenberg Hall, the Charlottesville Performing Arts Center in Virginia, on the Museum of Arts Series in Miami, and on the Van Wezel Concert Series in Sarasota. She has played chamber music at the Pro-Musica Festival in El Paso, Bargemusic, Tanglewood, the Bridgehampton Chamber Music Festival, and the Aspen Music Festival. At the age of fifteen, Wendy Chen performed Grieg's Piano Concerto with the Los Angeles Philharmonic under the direction of André Previn. Since then she has performed with the Pro-Musica Chamber Orchestra in El Paso, the Riverside Philharmonic in Los Angeles, the New World Symphony in Montana, and California's Santa Cruz Symphony. Born in Los Angeles, Wendy Chen attended the Colburn School of Performing Arts and earned her bachelor's and master's degrees from the Peabody Conservatory.



## Sarah Jessica Parker

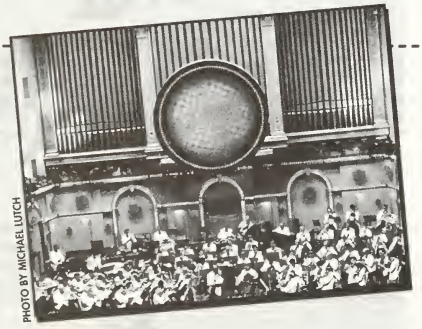
Sarah Jessica Parker is an actress whose career has spanned more than twenty years and whose diverse roles on stage, screen, and television have made her one of her generation's important stars. Her breakthrough role as 'SanDeE*' in the film comedy *LA Story* opposite Steve Martin garnered national attention. A starring role in *Honeymoon in Vegas* opposite Nicolas Cage followed, as did starring roles in *Ed Wood* and *Miami Rhapsody*. In addition to her feature film and television work, Ms. Parker is currently starring in the the HBO series *Sex and the City*, which will air next month. She recently completed a successful run in the Tony-nominated Broadway production of *Once Upon a Mattress*, which followed her critically acclaimed Broadway performance with Matthew Broderick in *How to Succeed in Business Without Really Trying*. Prior to both these productions, she dazzled audiences in A.R. Gurney's *Sylvia*, which had a sold-out run at New York's Manhattan

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**RICHARD CLEMENT, tenor**
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**TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor**

BEETHOVEN Mass in C
BRAHMS 'Nänie'
BERNSTEIN 'Chichester Psalms'

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**FREDERICA VON STADE, mezzo-soprano**
**MARTIN KATZ, piano**

Program to include songs by DEBUSSY and Fauré, and Jake HEGGIE's 'Paper Wings,' set to texts of Frederica von Stade

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### JULY 10
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**BOSTON SYMPHONY ORCHESTRA**
**SEIJI OZAWA, conductor**
**PETER SERKIN, piano**

TAKEMITSU 'riverrun,' for piano and orchestra
MOZART Piano Concerto No. 24 in C minor, K.491
DVOŘÁK Symphony No. 7

### JULY 11
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**BOSTON SYMPHONY ORCHESTRA**
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**ITZHAK PERLMAN, violin**

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Symphony No. 5

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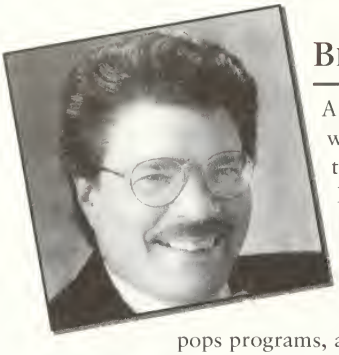
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Theatre Club. Her recent screen appearances have included *The First Wives Club*, *'Til There Was You*, *Extreme Measures*, *The Substance of Fire,* and *Mars Attacks.* Born in Nelsonville, Ohio, and raised in Cincinnati, Sarah Jessica Parker always wanted to perform. She studied ballet and singing and appeared in her first television special, *The Little Match Girl*, at age eight. Both Ms. Parker and her older brother Toby auditioned for and won parts in the Broadway production of *The Innocents* directed by Harold Pinter and co-starring Claire Bloom. Ms. Parker's father began a business in New York and the family moved there, allowing her to pursue her theater career. Her performance in the off-Broadway play *By Strouse* led to the title role in *Annie*, which she performed for two years. Subsequently she originated the role of Rachael in *To Gillian on Her 37th Birthday* and performed in both the Ensemble Studio Theater's One Act Marathon in New York and the Eugene O'Neill Theater Conference. Sarah Jessica Parker gained recognition with her starring role in the television series *Square Pegs*. Other television credits include *A Year in the Life*, *The Ryan White Story*, *Dadah is Death*, *Twist of Fate*, *My Body, My Child*, *In the Best Interests of the Children*, the ABC after-school special *The Almost Royal Family*, and the Hallmark Hall of Fame production of *The Room Upstairs*. Her other motion picture credits include *Rich Kids*, *Somewhere Tomorrow*, *Footloose*, *First Born*, *Girls Just Want to Have Fun, Flight of the Navigator*, *Hocus Pocus*, *Striking Distance*, and *If Lucy Fell*. On stage she has won rave reviews for her work in both the off-Broadway and Lincoln Center productions of *The Substance of Fire*. Her other recent stage work includes *The Heidi Chronicles*, *Wrestlers*, and *April Snow*. Ms. Parker, who lives in New York City with her husband, actor Matthew Broderick, is very involved with organizations such as the Hollywood Women's Political Committee. She was the recipient of the 1995 American Civil Liberties Union Award and is UNICEF's Special Representative for the Performing Arts. These performances are her first with the Boston Pops Orchestra.

## The Harvard Krokodiloes

The Harvard Krokodiloes, Harvard University's oldest and most prestigious *a cappella* singing group, marks its 52nd anniversary in 1998. The twelve current members, all Harvard undergraduates, are Kirk C. Bangstad, Richard J. Chung, Jordan A. Cooper, Jeffery E. Fowler, Andrew H. Kim, David Liang, Jason McNeely, David M. Orenstein, Adam B. Peek, Christian P. Quilici, R. Chess A. Stetson, and Darrick S. Yee. They perform, direct, arrange, and manage more than 150 professional concerts each year. The group's name dates from its founding in 1946, when four Hasty Pudding Club members formed a quartet. According to "reptilian" legend, when the young men gathered at the Pudding to choose a name, one of them noticed the club's mascot—a stuffed crocodile—hanging over the fireplace. Spontaneously combining his classical studies with impish humor, he exclaimed, "The Greek word for crocodile is 'krokodilos'!" With ungrammatical liberty, the Krokodiloes were "hatched," and the popular tradition of close-harmony singing at Harvard began. The Kroks' repertoire includes jazz, swing, ballads, and pop standards. They have performed across America and around the globe, at such notable venues as Switzerland's Montreux Jazz Festival, Euro Disneyland, Vienna's Musikverein, Carnegie Hall, and the Sydney Opera House. They have sung on television and radio shows and have an extensive library of recordings, including their latest compact disc, *The Fiftieth Anniversary*, released in May 1997.



## Bruce Hangen

A frequent Boston Pops guest conductor, Bruce Hangen was Music Director of the Omaha Symphony Orchestra for nine seasons; in 1993-94 he became Artistic Director and Principal Conductor, a position he retained through the 1994-95 season. As music director, Mr. Hangen initiated and oversaw substantial growth of the orchestra's activities, including the doubling of its classical series concerts, the expansion of the pops programs, and the creation of such new programs as the Magic Carpet concerts, afternoon matinees, family series, and the annual "Magic of Christmas" concerts. Mr. Hangen has been responsible for many commissions and has led more than two dozen world premiere performances. With the Omaha Symphony, he conceived and performed many events in collaboration with other performing arts organizations, such as a fully-staged production of Orff's *Carmina burana*. Their 1992 celebration of the Native American, entitled "West Meets West," received national acclaim and was featured on *CBS Sunday Morning*. Under Mr. Hangen's direction, the orchestra's touring program expanded as well, to include performances in more than thirty communities in four states.

Currently Artistic Director of the Portland (Maine) Opera Repertoire Theater, Bruce Hangen has appeared as guest conductor with the New York Philharmonic, Minnesota Orchestra, Baltimore Symphony, Atlanta Symphony, and New Jersey Symphony. He has also conducted orchestras in other U.S. cities, including Syracuse, Houston, Birmingham, New Orleans, San Antonio, Hartford, and New Haven. He has had repeat engagements with the Tulsa and Rochester philharmonics, the Grand Rapids and Spokane symphony orchestras, and the Boston Pops and Boston Pops Esplanade orchestras, which he has regularly conducted since 1979. His recent and future guest conducting engagements include concerts with the Great Woods Festival Orchestra and at Ottawa's National Arts Centre Theatre, and with the New Jersey Symphony and the Lake Forest Symphony. He is serving as Associate Conductor of the Utah Symphony during the 1997-98 season. Bruce Hangen served for ten seasons (1976-86) as music director and conductor of the Portland (Maine) Symphony. His earlier background includes six years with the Denver Symphony, as assistant and associate conductor, four years as music director of the Arapahoe Chamber Orchestra in Denver, six summers as assistant conductor of the Colorado Philharmonic (now the National Repertory Orchestra), and positions as assistant conductor of the Syracuse Symphony and Buffalo Philharmonic and faculty conductor at the Eastman School of Music. A graduate of the Eastman School of Music with a major in conducting, Bruce Hangen was a conducting fellow at the Tanglewood Music Center for two summers. He was awarded an honorary doctorate from the University of New England, and in Omaha was the recipient of the ICAN Foundation's 1990 Browning Award for Career Excellence and Vision. He maintains a strong commitment to education in the arts by serving as an involved overseer of his own orchestra's programs and by conducting youth orchestras across the country.



## Schooner Fare

Schooner Fare's Steve Romanoff, Chuck Romanoff, and Tom Rowe enjoy featured radio airplay and album distribution across the waters as far as Australia, Japan, the British Isles, and Eastern Europe. As keepers of home folk fires, they have been transmitting their brand of grass-roots spirit to audiences in the United States and abroad since the group's inception in 1975. Schooner Fare has won unanimous critical praise for its captivating harmonies and winning stage presence. In addition to numerous original songs on both contemporary and traditional themes, Schooner Fare writes and performs topical songs, country ballads, and maritime masterpieces that have made its name synonymous with the "Down East" style. Their energetic concerts are laced with a Maine brand of universal humor. The members of Schooner Fare combine their talents on six- and twelve-string guitars, banjos, electric bass, and tin whistles. Their distinctive vocal and instrumental arrangements have been hailed by such folk music icons as the Kingston Trio, the Limeliters, the Chad Mitchell Trio, the Clancy Brothers, Tommy Makem, and Tom Paxton. Schooner Fare performs throughout the United States and Canada, from Lincoln Center in New York to the Back Stage in Seattle. The group holds a sell-out record at Wolf Trap Center for the Performing Arts in Washington, D.C. As former educators, the members are also widely acclaimed for their lively, innovative, and instructive K—12 school programs. Their discography includes *Day of the Clipper*, *Closer to the Wind*, *Alive!*, *We the People*, *The First Ten Years*, *Home for the Holidays*, *Classic Schooner Fare*, *Signs of Home*, and *For the Times*. This is Schooner Fare's first Boston Pops performance.

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## Vadim Gluzman

Violinist Vadim Gluzman is rapidly gaining recognition throughout the world for performances as a soloist, a member of chamber ensembles, and in a duo setting with his wife, pianist Angela Yoffe. His appearances as a soloist have included performances with orchestras in Novosibirsk, Riga, and Corpus Christi, and with the Jerusalem Symphony, the Monte Carlo Philharmonic, the English String Orchestra, the Winterthur Orchestra, the Orchestre de la Suisse Romande, Salzburg Kammerphilharmonic, and the Dusseldorf Symphony Orchestra. Recipient of the prestigious Henryk Szeryng Foundation 1994 Career Award, Mr. Gluzman has been a top prize-winner at the Corpus Christi International Competition, the Irving Klein International String Competition (San Francisco), the Tibor Varge International Violin Competition in Switzerland, and the CIEM Geneve International Competition. In March 1996 he made his Carnegie Hall debut performing Vivaldi's *Four Seasons* with the Oratorio Society of New York. In addition to his Boston Pops debut, Mr. Gluzman's 1997-98 season has included performances with the Flint Symphony and Cincinnati Symphony Orchestra; a benefit performance with members of the Chicago Symphony at Orchestra Hall; return engagements with Ms. Yoffe in San Francisco and Memphis; and recitals in Sun City (Arizona), Rexburg (Idaho), and Canada. His European appearances include concerts with the Orchestre de Colonne, a tour with the Stuttgart Radio Symphony Orchestra under the baton of Heinrich Schiff, a recital with Ms. Yoffe in Paris, and a recital debut in Berlin. Upcoming engagements include festival performances in Divonne (France), Swetzingen (Germany), and Lockenhaus (Austria), performances of Bernstein's *Serenade* with Paul Noumaier Ballet in Hamburg and at the Lincoln Center Festival, performances with the Utah, Seattle, Des Moines, Waterbury, Florida West Coast, and Augusta symphonies in the United States, and with the Saarbucken Symphony and Hannover NDR Orchestra under the direction of Eiji Oue. He will also make his debut in Vienna with the Vienna Chamber Orchestra and at the Leipzig Gewandhaus. In September 1999 he will return to Japan for performances with the Tokyo Symphony Orchestra and for recitals. Born in 1973, in Zitomir, Ukraine, into a family of professional musicians, Vadim Gluzman began studying the violin at the age of seven and moved to Israel with his family in 1990. He has made two recordings on the Koch International label, one including music of Beethoven, Brahms, and Hindemith, the other featuring the world premiere of Richard Rodney Bennett's Violin Concerto with the Monte Carlo Philharmonic Orchestra conducted by James DePreist. Vadim Gluzman plays the 1690 ex-Leopold Auer Stradivari on extended loan to him through the generous efforts of the Stradivari Society of Chicago.

# BSO VATIONS



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Vice Chairman and COO
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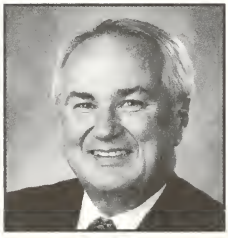
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John Hancock Funds
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At John Hancock Funds, we recognize the beauty and importance of the arts. John Hancock Funds is very happy to support one of our nation's most treasured cultural institutions, the Boston Symphony Orchestra. We extend our best wishes to all for another wonderful season.



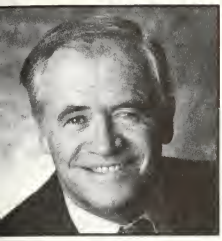
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The Sheraton Boston Hotel & Towers is pleased to renew our long-standing commitment to the Boston Symphony Orchestra. The Hotel firmly believes in contributing to the community, its children, and the arts. As a corporate sponsor, we are proud to be associated with such a vital part of Boston's cultural development, especially the *Company Christmas at Pops Children's Dinner*, which encourages a new generation of appreciation in the performing arts.



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Sony Corporation and Sony Classical are proud to sponsor the Boston Symphony Orchestra with whom we share a deep commitment to bringing great music to listeners the world over. We salute Maestro Seiji Ozawa and the members of this historic institution on their brilliant collaboration.



**Ken Kihara**
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TDK is committed to nurturing an appreciation for art and culture among young people. To this end, the company is proud to have created the "Free Tickets For Children" program at Tanglewood, now in its tenth year. It is our hope that this program will help expose a new generation of listeners to the wonder of great classical music performed by a world-class orchestra.

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Your named concert will receive prominent acknowledgment in the BSO program book, along with a biographical appreciation about the honoree. We will also include complimentary tickets for your friends and relatives. Afterwards, you and your guests can toast the occasion at a private reception where you will be greeted by the conductor, members of the Orchestra, and members of the Board of Trustees.

For further information about naming a Boston Symphony Orchestra concert, please contact Joyce Hatch, Director of Boston Symphony Annual Fund, at (617) 638-9251.

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Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org), which not only provides up-to-the-minute information about all the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts on-line. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site is a virtual-reality tour of the orchestra's home, Symphony Hall. Since the BSO web site is updated on a regular basis, to include Boston Pops and Tanglewood information as well as any program changes, we invite you to check in frequently.

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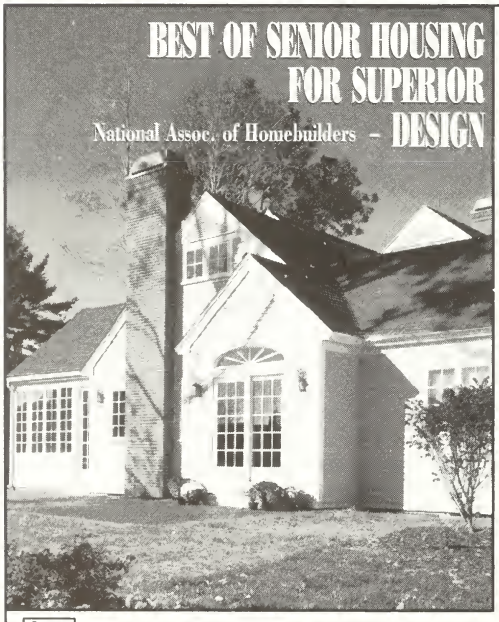
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THE BSO'S WEB SITE (http://www.bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

HOW TO GET POPS TICKETS: Tickets for the entire Boston Pops season at Symphony Hall, which runs from May 6 through July 12, are on sale now. The Box Office is open from 10 a.m. to 6 p.m., Monday through Saturday, and through the first intermission on concert nights; on Sunday, the Box Office opens at 1 p.m. American Express, MasterCard, VISA, personal checks, and cash are accepted. To charge tickets on a major credit card, or to make a reservation and send payment by check, call SymphonyCharge at (617) 266-1200, Monday through Saturday between 10 a.m. and 6 p.m. To order tickets on-line, visit the Boston Pops web site at www.bso.org. There is a $3 handling fee for each ticket ordered by phone or on-line. Send mail orders to the Symphony Hall Box Office, Symphony Hall, Boston, MA 02115, with payment and a self-addressed, stamped envelope, or fax orders to (617) 638-9400. There is a $2.50 handling charge per mail or fax order. Ticket prices are $47, $41, $33, $29.50, $26, $16.50, and $13. Good seats are still available.

**PLEASE NOTE: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.**

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**CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.**

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ESPLANADE CONCERTS: The Boston Pops Esplanade Orchestra performs six free concerts at the Hatch Shell on the Charles River Esplanade, July 3, 4, 5, 7, 8, and 9. All performances begin at 8 p.m.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

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LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom, and in the Cohen Wing.

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LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

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IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

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FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9241, or write the Function Manager, Symphony Hall, Boston, MA 02115.

BOSTON POPS BROADCASTS: Saturday-evening Boston Pops concerts are broadcast live by WCRB 102.5 FM.

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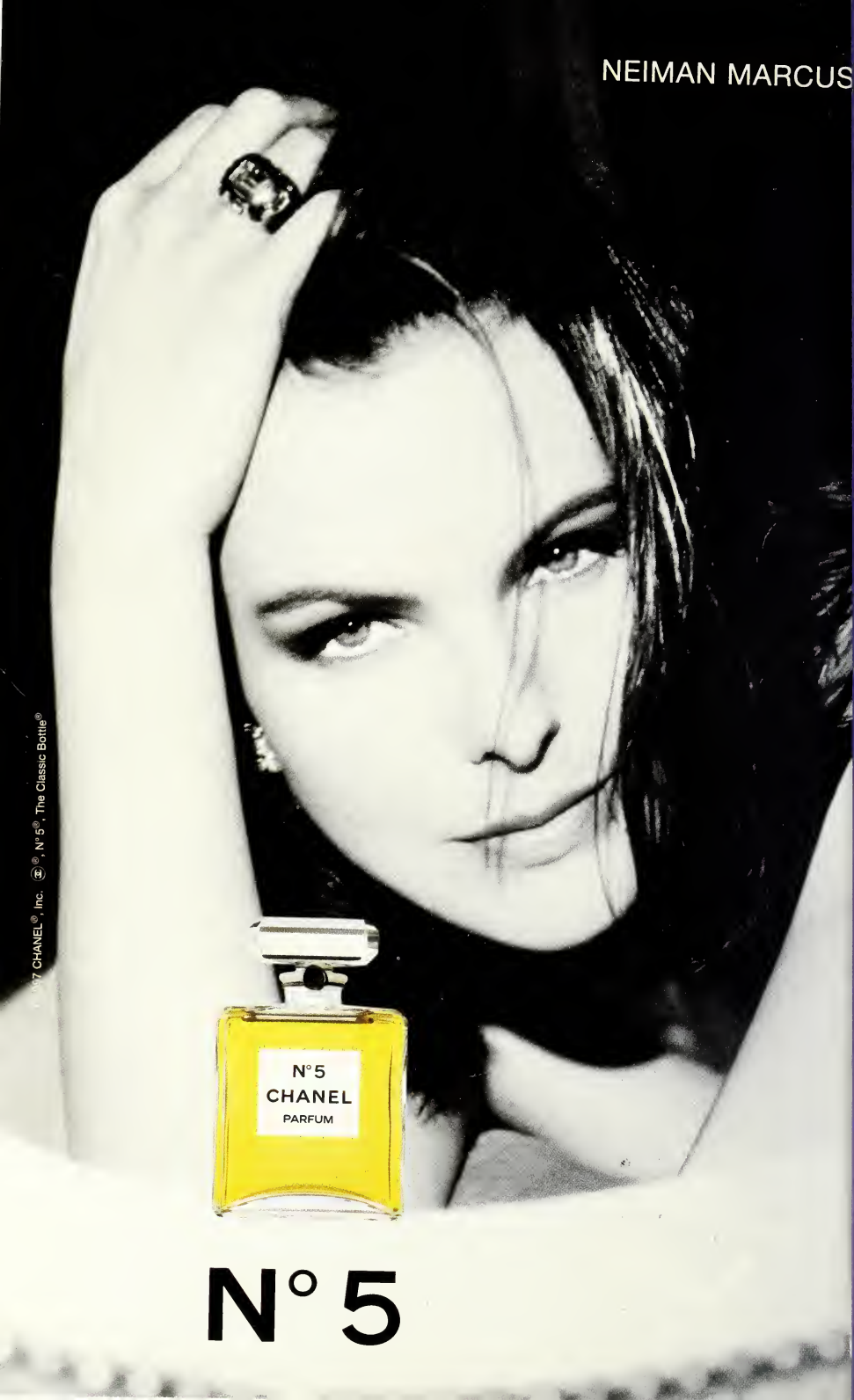
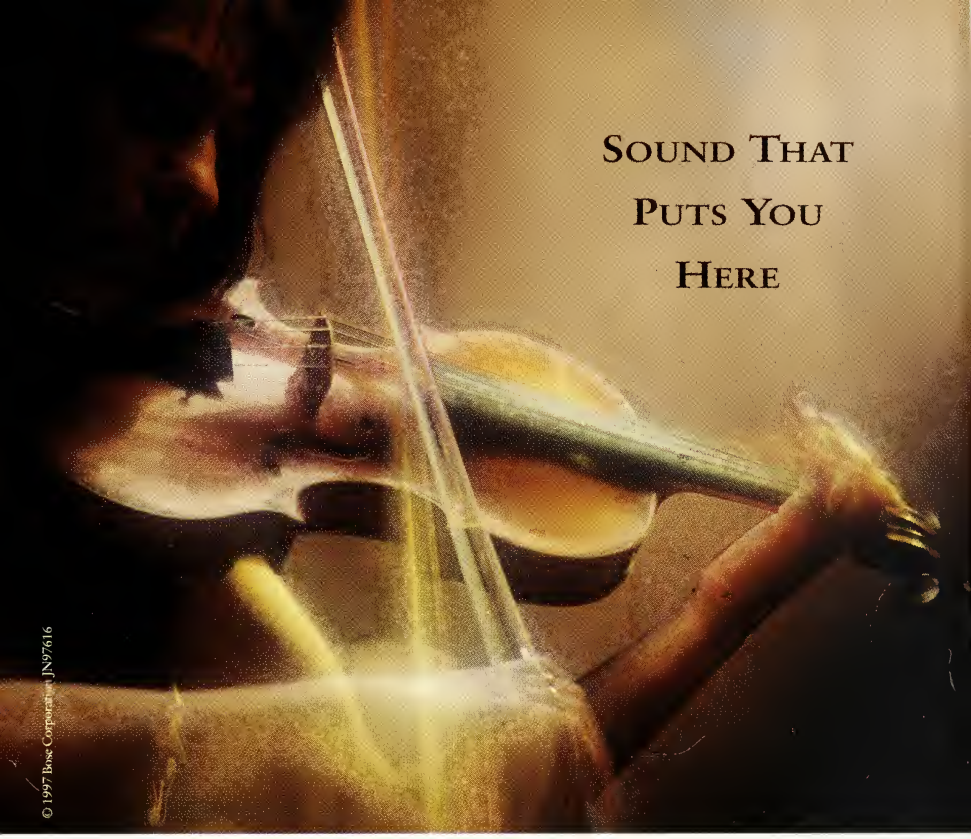

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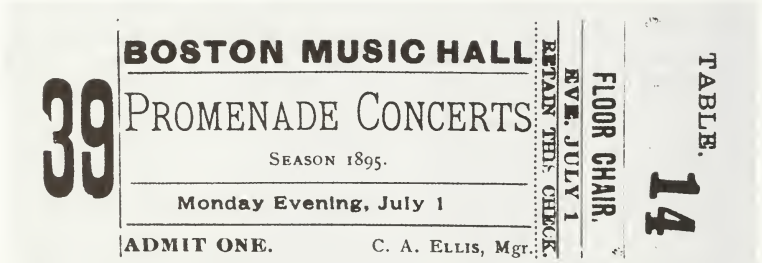
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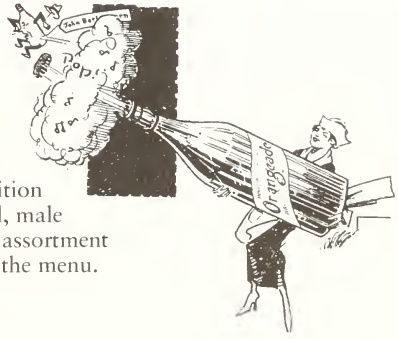

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## On Display in the Cohen Wing



Currently on view in the Cohen Wing display cases are two archival exhibits related to the Boston Pops. "Wild About Harry!" is a 90th-birthday tribute to Boston Pops Associate Conductor Laureate Harry Ellis Dickson, who has been associated with the Boston Symphony as an orchestra member, conductor, and raconteur, for nearly sixty years—more than half of the orchestra's history. In the photograph, Mr. Dickson gives some conducting pointers to his good friend Danny Kaye in preparation for one of Mr. Kaye's popular guest conducting appearances at a Boston Symphony Pension Fund concert.

"Eat, Drink, and Be Merry!" examines the history of Pops' social customs, including food and fashion. Reproduced from the Boston *Herald Traveler*, this 1919 cartoon depicts a Pops waitress serving a non-alcoholic beverage during Prohibition. That year the Pops management decided to stop serving beer and wine because of the growing Prohibition sentiment. To make up for the lack of alcohol, male waiters were replaced with waitresses and an assortment of bubbly non-alcoholic drinks was added to the menu.



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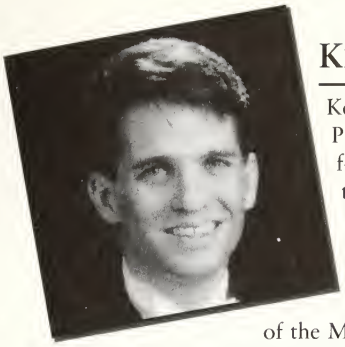
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## Keith Lockhart

Keith Lockhart is the twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Now in his fourth Pops season, Mr. Lockhart has conducted more than 200 concerts; made twenty television shows; made his Carnegie Hall debut with the Boston Pops Orchestra; and led five national tours and his first overseas tour with the Boston Pops Esplanade Orchestra. In 1998 he will lead two BPEO tours, a summer tour of the Midwestern United States and a December holiday tour across the United States, followed by a tour to Florida and the Southeast. This season includes performances of Mr. Lockhart's first-ever commission for the Boston Pops, Dan Welcher's *Spumante*. In February Keith Lockhart and the Boston Pops Orchestra released their third recording, *The Celtic Album*. Their first two albums—*Runnin' Wild: The Boston Pops Play Glenn Miller*, released in 1996, and last spring's *American Visions*—both received critical and popular acclaim. A Christmas album recorded last December is scheduled for release this fall.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he still holds. In January 1998, Mr. Lockhart was appointed Music Director of the Utah Symphony, effective with the 1998-99 season. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky.

Prior to his Boston Pops debut in June 1993, Keith Lockhart worked with singers Mandy Patinkin and Mel Tormé. As a guest artist, Mr. Lockhart has conducted the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Toronto Symphony, the Cleveland Orchestra, and the Los Angeles Chamber Orchestra; he is a frequent guest conductor with the Naples (Florida) Philharmonic. Notable recent guest conducting appearances include the Montreal Symphony, Colorado Symphony, Minnesota Orchestra, Singapore Symphony, National Arts Center Orchestra, New England Conservatory Symphony Orchestra, Hudson Valley Philharmonic, Phoenix Symphony, and the St. Paul Chamber Orchestra. He also conducted his Cincinnati Chamber Orchestra on several occasions and made his debut last summer with the New York Philharmonic. Upcoming engagements include debuts with the orchestras of Dallas, Seattle, Philadelphia, Vancouver, Buffalo, Milwaukee, and Taipei, as well as returns to the podium in Montreal, Toronto, Singapore, and St. Paul.

With his appointment to the position of Boston Pops Conductor, Keith Lockhart succeeded John Williams, who held that position from 1980 to 1993. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In addition, he serves as a "godparent" for the Emily A. Fifield Elementary School in Dorchester as part of the Boston Music Education Collaborative. In May 1996, Mr. Lockhart was awarded an honorary doctorate from the Boston Conservatory.



## John Williams

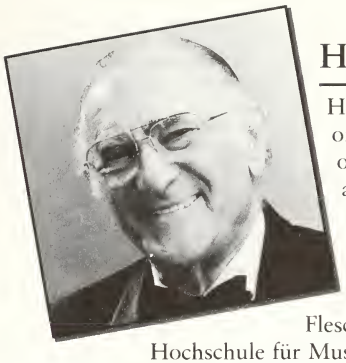
In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work.

John Williams has composed the music and served as music director for more than seventy-five films, including *Amistad*, *The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-five Academy Award nominations, most recently for *Amistad*, and has been awarded five Oscars, one British Academy Award, and sixteen Grammys, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. He recently completed the score to *Saving Private Ryan*, which was recorded in February under Mr. Williams's direction by members of the Boston Symphony Orchestra in Symphony Hall.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, a bassoon concerto (*The Five Sacred Trees)* premiered by the New York Philharmonic in 1995, a cello concerto premiered by Yo-Yo Ma and the Boston Symphony Orchestra in 1994, concertos for flute and violin recorded by the London Symphony Orchestra, and concertos for clarinet and tuba. His most recent work is a trumpet concerto commissioned by the Cleveland Orchestra. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, and themes for the 1984, 1988, and 1996 Summer Olympic games.

Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. He has led a highly acclaimed series of albums with the Boston Pops Orchestra on the Philips label and for Sony Classical. Among their recent recordings, all on Sony Classical, are *It Don't Mean a Thing If It Ain't Got That Swing*, with vocalist Nancy Wilson, *Williams on Williams: The Classic Spielberg Scores*, and *Summon the Heroes*, featuring Mr. Williams's theme for the 1996 Olympics.

Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has led the Boston Symphony Orchestra at Tanglewood and led subscription concerts for the first time in March 1997. He has appeared as guest conductor with the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Chicago Symphony, the Pittsburgh Symphony, the Dallas Symphony, the San Francisco Symphony, and the Los Angeles Philharmonic.



## Harry Ellis Dickson

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and music director of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, he graduated from the New England Conservatory of Music and studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras throughout the United States, Canada, Israel, and Ireland. Highlights of recent seasons include conducting engagements with the San Francisco Symphony, where he led three Pops concerts, including the opening concert of the Pops season in Davies Hall; a 1994 Boston Pops Orchestra concert at Tanglewood marking the centennial of Arthur Fiedler's birth; four highly successful holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland; and a Pops concert at the American College of Greece in Athens. In addition, Mr. Dickson conducts many Boston Pops concerts at Symphony Hall, on the Esplanade, and in many other areas of New England. At this year's "Salute to Symphony" concert, Mr. Dickson shared the Symphony Hall podium with Seiji Ozawa, Keith Lockhart, and John Williams. A highlight of the concert, which was telecast on WCVB-TV Channel 5, was a tribute to Mr. Dickson's 90th birthday year. He will also be honored by other organizations during this milestone year. On July 4, he will lead the Maryland Symphony on the historic Antietam battleground in Hagerstown, Maryland.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and an autobiography entitled *Beating Time, A Musician's Memoir*, published in spring 1995. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.




## THE BOSTON POPS ORCHESTRA

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*Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity*

JOHN WILLIAMS
*Laureate Conductor*

HARRY ELLIS DICKSON
*Associate Conductor Laureate*

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*Beranek Chair, fully funded in perpetuity*
Bo Youp Hwang
*Edward and Bertha C. Rose Chair*
Lucia Lin
Gottfried Wilfinger
Alfred Schneider
Ikuko Mizuno
Amnon Levy
*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
*Kelly Barr
*Elita Kang

**Second Violins**
Vyacheslav Uritsky
*James F. and Barbara Cleary Chair*
Ronald Knudsen
Joseph McGauley
Ronan Lefkowitz
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
*Nicole Monahan
*Wendy Putnam
§ Joseph Scheer
§ Frank Powdermaker
§ Michael Rosenbloom
§ Lisa Crockett
§ John Harrison
§ Jennifer Elowitch
§ Colin Davis

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*Deborah and Michael Davis Chair*
Burton Fine
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Geralyn Coticone

**Oboes**
Mark McEwen
§ Laura Ahlbeck

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Robert Sheena

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Scott Andrews

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Craig Nordstrom

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Richard Ranti
Roland Small

**Contrabassoon**
Gregg Henegar

**Horns**
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
§ Kevin Owen

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*Roberta and Stephen R. Weiner Chair*
Peter Chapman
§ Thomas Smith
§ Bruce Hall

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Norman Bolter
§ Darren Acosta

**Bass Trombone**
Douglas Yeo

**Tuba**
Chester Schmitz

**Timpani**
Timothy Genis

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Frank Epstein
J. William Hudgins
Fred Buda

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Ann Hobson Pilot
Sarah Schuster Ericsson

**Piano**
Bob Winter

**Rhythm Section**
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Bob Winter–piano

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# A Brief History of the Boston Pops

The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class..." So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

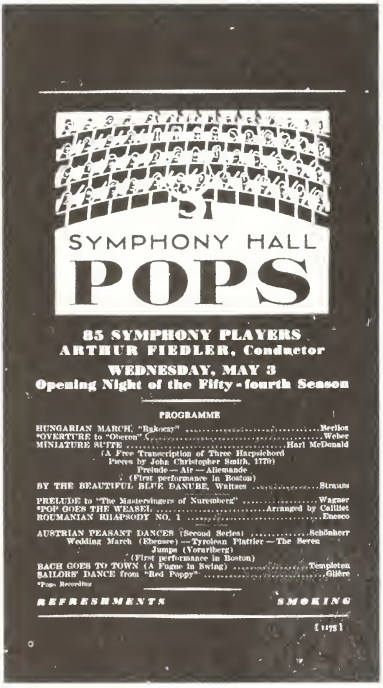
How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

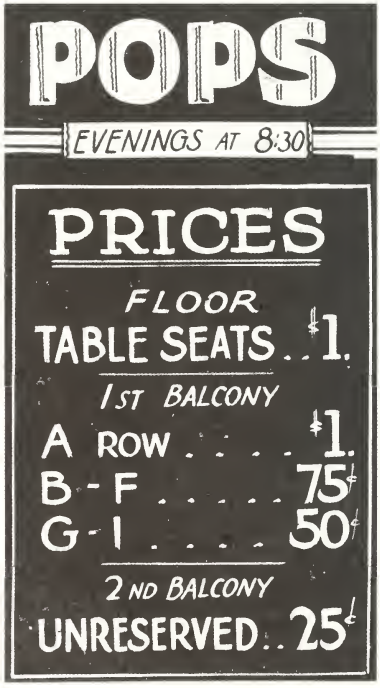
This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO again turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a

national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler




*Pops in the 1930s: high-style Art Deco and low prices*

had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program "Evening at Pops" was launched in 1969, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. "Evening at Pops" kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew the biggest audience in the history of orchestral concerts, with more than 400,000 people in attendance. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson, took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor; but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the "Evening at Pops" broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993 and at that time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and the third Conductor since Arthur Fiedler took over in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. During his first three seasons, Mr. Lockhart has conducted more than 200 concerts, made twenty television shows, led six tours with the Boston Pops Esplanade Orchestra, and recorded four albums.

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**KEITH LOCKHART,** *Conductor*
Tuesday evening, May 12, 1998, at 8

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Overture to *Russlan and Ludmilla* — Glinka

Dance Antique, from *Faust* — Gounod

Circus Polka — Stravinsky

Bolero — Ravel

INTERMISSION

Piano Concerto No. 15 in B-flat, K.450 — Mozart
Allegro
Andante
Allegro
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*A Tribute to John Philip Sousa*

*Washington Post* March

Presidential Polonaise

*Peaches and Cream* Foxtrot

Prelude to *El Capitán*

*La Reine de la mer* Waltzes

Finale from *Stars and Stripes* (after John Philip Sousa) — Kay

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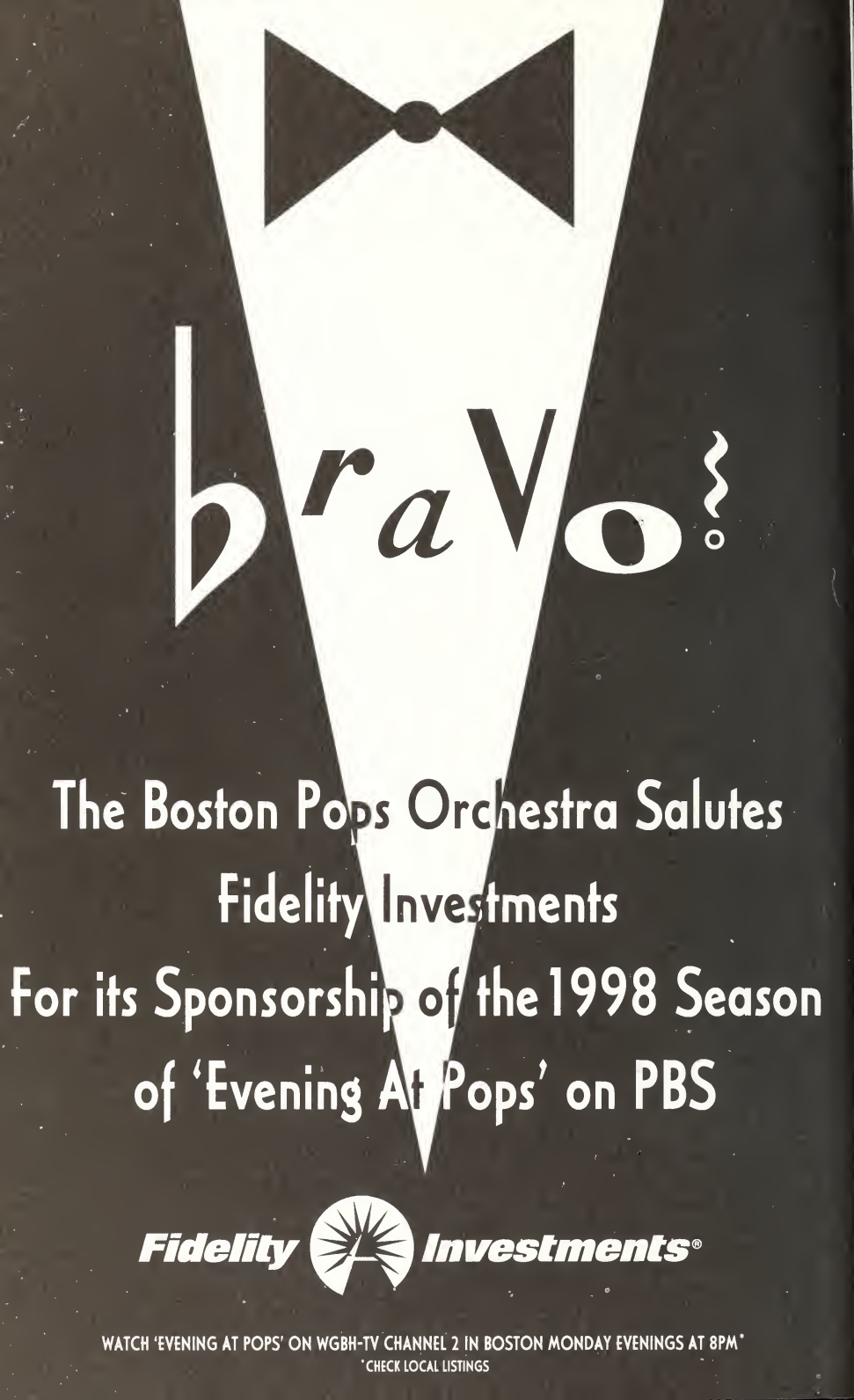
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Baldwin Piano

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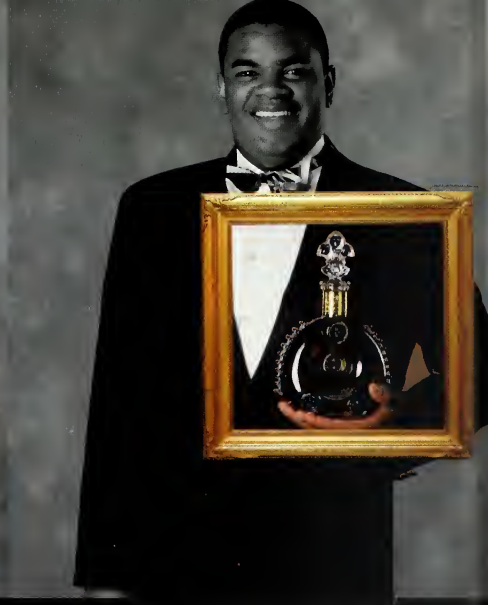

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**KEITH LOCKHART,** *Conductor*
Wednesday evening, May 13, 1998, at 8

EMIL DE COU conducting

Polonaise from Suite No. 3 — Tchaikovsky

Excerpts from Symphony No. 4 in F minor, Op. 36 — Tchaikovsky
Scherzo—Finale

INTERMISSION

Violin Concerto No. 3 in G, K.216 — Mozart
Allegro
Adagio
Rondeau: Allegro
IKUKO MIZUNO

INTERMISSION

St. Louis Blues March — Handy/Miller-Hayman

Overture to *Girl Crazy* — Gershwin-Rose

Lenox Avenue Blues — Still

*Mechanical Marvels of Yesteryear*

The Typewriter — Anderson
The Syncopated Clock — Anderson
Classical Jukebox — Anderson

It Don't Mean a Thing (If It Ain't Got That Swing) — Ellington-Nestico

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, Fifth Avenue Limousine, and Giorgio Armani.

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Among Those Present: Salvation Army; G.B.A.R.C. Inc; Institute of Electrical Engineers, Inc.; University Club of Boston; Senior Neighbors of Watertown; Lynnfield Senior Center; First Lutheran Church, Malden; Wilmington United Methodist Church; Bradford College; Perkiomen Tours & Travel; St. John the Evangelist Church; Saint Mary's Women's Club; St. Joseph's.

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Thursday evening, May 14, 1998, at 8

EMIL DE COU conducting
TUFTS UNIVERSITY NIGHT AT POPS

Polonaise from Suite No. 3 — Tchaikovsky

Excerpts from Symphony No. 4 in F minor, Op. 36 — Tchaikovsky
Scherzo—Finale

INTERMISSION

Violin Concerto No. 3 in G, K.216 — Mozart
Allegro
Adagio
Rondeau: Allegro
IKUKO MIZUNO

INTERMISSION

Dear Alma Mater — Lewis
Tuftonia's Day — Hayes

St. Louis Blues March — Handy/Miller-Hayman

Overture to *Girl Crazy* — Gershwin-Rose

Lenox Avenue Blues — Still

*Mechanical Marvels of Yesteryear*

The Typewriter — Anderson
Classical Jukebox — Anderson

It Don't Mean a Thing (If It Ain't Got That Swing) — Ellington-Nestico

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*

Friday evening, May 15, 1998, at 8

BOSTON COLLEGE ALUMNI ASSOCIATION NIGHT AT POPS

**Please note that this evening's program has been changed to the following:**

España Rhapsody — Chabrier

Music from *Luis Bravo's Forever Tango*

Jalousie — Gade-Adrover

Adios Nonino — Piazzolla-Adrover

El Día Que Me Quieras — Gardel/Lepera-Adrover

MIGUEL ANGEL VELAZQUEZ, vocalist

A Evaristo Carriego — Piazzolla-Adrover

Lo Que Vendrá — Piazzola-Adrover

LUIS BRAVO'S FOREVER TANGO ORCHESTRA

LISANDRO ADROVER, music director and bandoneon

Santos Maggi, Oscar Gonzalez, Fabio Lapinta, bandoneons
Miguel A. Bertero, violin, Domingo Diani, double bass,
Mario Araolaza, piano

INTERMISSION

Piano Concerto No. 15 in B-flat, K.450 — Mozart

Allegro
Andante
Allegro

JEROME ROSEN

INTERMISSION

Hail Alma Mater — Hurley

*Happy Birthday, George!*

Strike Up the Band — Gershwin-Green

Gershwin in Love — arr. Sebesky

Love Walked In—Our Love Is Here to Stay—
Someone to Watch Over Me—The Man I Love

*A Tribute to Frank Sinatra*

In the Wee Small Hours of the Morning — Mann/Hilliard-Mishkin

New York, New York — Kander/Ebb-Byers

For Boston — Hurley

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**THE BOSTON POPS ORCHESTRA**
**KEITH LOCKHART,** *Conductor*
Friday evening, May 15, 1998, at 8

BOSTON COLLEGE ALUMNI ASSOCIATION NIGHT AT POPS

Malambo from *Estancia* — Ginastera

Music from *Luis Bravo's Forever Tango* — Adrover
LUIS BRAVO'S FOREVER TANGO ORCHESTRA
LISANDRO ADROVER, music director and bandoneon
Santos Maggi, Oscar Gonzalez, Fabio Lapinta, bandoneons
Miguel A. Bertero, violin, Domingo Diani, double bass,
Mario Araolaza, piano
MIGUEL ANGEL VELAZQUEZ, vocalist

España Rhapsody — Chabrier

INTERMISSION

Piano Concerto No. 15 in B-flat, K.450 — Mozart
Allegro
Andante
Allegro
JEROME ROSEN

INTERMISSION

Hail Alma Mater — Hurley

*Happy Birthday, George!*

Strike Up the Band — Gershwin-Green

Gershwin in Love — arr. Sebesky
Love Walked In—Our Love Is Here to Stay—
Someone to Watch Over Me—The Man I Love

Fascinating Rhythm — Gershwin-Sebesky

Magh Scola — Fahey-Hollenbeck

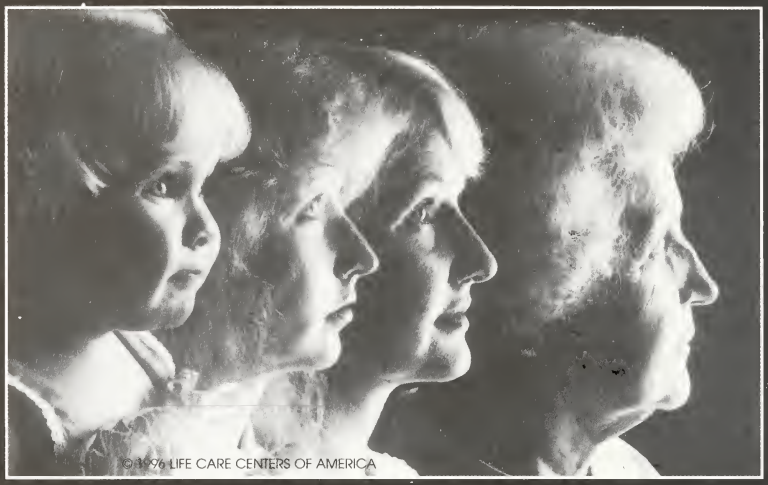
Riverdance — Whelen-Hollenbeck

For Boston — Hurley

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**THE BOSTON POPS ORCHESTRA**
**KEITH LOCKHART,** *Conductor*

Saturday evening, May 16, 1998, at 8

BOSTON UNIVERSITY NIGHT AT POPS

**Please note that this evening's program has been changed to the following:**

España Rhapsody — Chabrier

Music from *Luis Bravo's Forever Tango*

Jalousie — Gade-Adrover

Adios Nonino — Piazzolla-Adrover

El Día Que Me Quieras — Gardel/Lepera-Adrover

MIGUEL ANGEL VELAZQUEZ, vocalist

A Evaristo Carriego — Piazzolla-Adrover

Tus Ojos De Cielo — Adrover

Lo Que Vendrá — Piazzola-Adrover

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LISANDRO ADROVER, music director and bandoneon

Santos Maggi, Oscar Gonzalez, Fabio Lapinta, bandoneons
Miguel A. Bertero, violin, Domingo Diani, double bass,
Mario Araolaza, piano

INTERMISSION

Flute Concerto No. 1 in G, K.313(285c) — Mozart

Allegro maestoso
Adagio non troppo
Rondeau: Tempo di menuetto

BOAZ MEIROVITCH

INTERMISSION

Clarissima — Patterson/Doner

Selections from *The Sound of Music* — Rodgers-Bennett

The Sound of Music—My Favorite Things—
Sixteen Going on Seventeen—So Long, Farewell—
Do-Re-Mi—Edelweiss—Maria—Climb Every Mountain

*A Tribute to Frank Sinatra*

In the Wee Small Hours of the Morning — Mann/Hilliard-Mishkin

New York, New York — Kander/Ebb-Byers

Go BU

Song lyrics appear on page 37.

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**THE BOSTON POPS ORCHESTRA**
**KEITH LOCKHART,** *Conductor*
Saturday evening, May 16, 1998, at 8

BOSTON UNIVERSITY NIGHT AT POPS

Malambo from *Estancia* — Ginastera

Music from *Luis Bravo's Forever Tango* — Adrover
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Rondeau: Tempo di menuetto
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INTERMISSION

Clarissima — Patterson/Doner

*A Tribute to John Philip Sousa*

Presidential Polonaise
Prelude to *El Capitán*

Selections from *The Sound of Music* — Rodgers-Bennett
The Sound of Music—My Favorite Things—
Sixteen Going on Seventeen—So Long, Farewell—
Do-Re-Mi-—Edelweiss—Maria—Climb Every Mountain

Go BU

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THE BOSTON POPS
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ORCHESTRA

KEITH LOCKHART
*Conductor*

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Joseph Scheer
Michael Rosenbloom
Lisa Crockett
Kristina Nilsson
Brynn Albanese
Maynard Goldman
Sandra Kott
Anita Brooker
Diane Pettipaw
Cynthia Cummings
Gerald Mordis
James Orent
Paul MacDowell
Melissa Howe
Gregory Vitale
John Harrison

**Second Violins**
Clayton Hoener
Jennifer Elowitch
Susan Shipley
Sarah Roth
Colin Davis
Pattison Story
Julie Leven
Kay Knudsen
Rebecca Katsenes
Liana Zaretsky
Priscilla Hallberg

**Violas**
Kenneth Stalberg
Jean Haig
Anne Black
Susan Culpo
Donna Jerome
Barbara Wright
Lisa Suslowicz

**Cellos**
Ronald Lowry
David Finch
George Seaman
Theresa Borsodi
William Rounds
Toni Rapier
Kevin Crudder
Mark Simcox

**Basses**
Robert Caplin
Barry Boettger
Joseph Holt
Gregory Koeller
Elizabeth Foulser
Prentice Pilot
Mark Henry

**Flutes**
Marianne Gedigian
Linda Toote

**Piccolo**
Iva Milch

**Oboes**
Laura Ahlbeck
Frank Charnley

**English Horn**
Barbara LaFitte

**Clarinets**
Ian Greitzer
Aline Benoit

**Bass Clarinet**
Edward Avedisian

**Bassoons**
Ronald Haroutunian
Donald Bravo

**Contrabassoon**
Margaret Phillips

**Horns**
Kevin Owen
Richard Menaul
Nona Gainsforth
Thomas Haunton
Richard Greenfield

**Trumpets**
Bruce Hall
Gregory Whitaker
Dennis Alves
Joseph Foley

**Trombones**
Darren Acosta
Lawrence Isaacson
Mark Cantrell

**Tuba**
Randall Montgomery

**Timpani**
Everett Beale

**Percussion**
Fred Buda
Richard Flanagan
Neil Grover
Patrick Hollenbeck

**Harp**
Sarah Ericsson

**Piano**
Bob Winter

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**THE BOSTON POPS ESPLANADE ORCHESTRA**
**KEITH LOCKHART,** *Conductor*
Sunday evening, May 17, 1998, at 8

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Strike Up the Band — Gershwin-Green

Suite from *Porgy and Bess* — Gershwin-Courage
Prelude—Summertime—I Got Plenty of Nuttin'—
Bess, You Is My Woman Now—I Can't Sit Down—It Ain't
Necessarily So—I Loves You, Porgy—There's a Boat Dat's
Leaving Soon for New York—Oh Lawd, I'm on My Way

INTERMISSION

Violin Concerto in D, Opus 35 — Tchaikovsky
Allegro moderato—Moderato assai
Canzonetta: Andante
Finale: Allegro vivacissimo
VADIM GLUZMAN

INTERMISSION

Overture to *Gypsy* — Styne-Ramin

Love Theme from *Titanic* — Horner-Starobin

*A Tribute to the International Society for Infectious Diseases*

I've Got You Under My Skin — Porter-Dragon

Adelaide's Lament, from *Guys and Dolls* — Loesser
KATIE ADAMS, vocalist

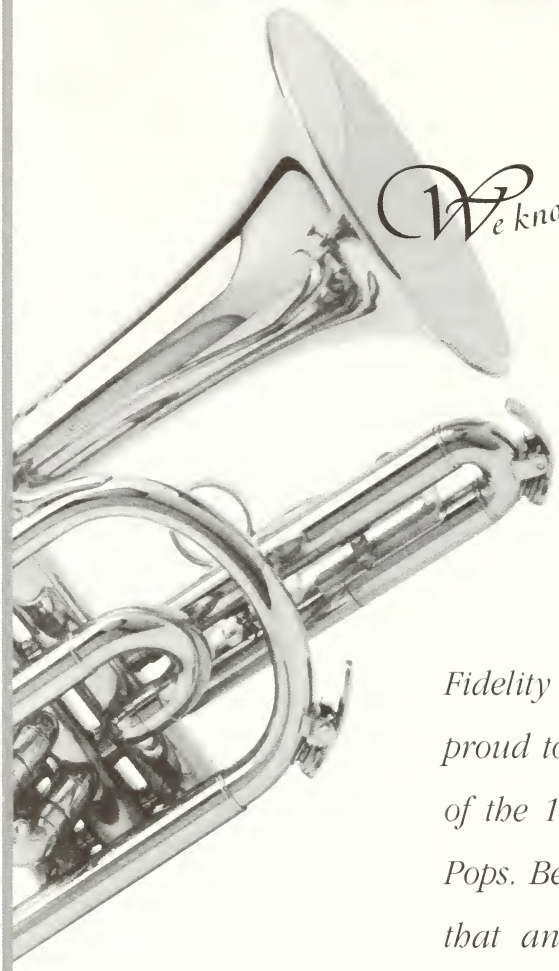
Love Is Sweeping the Country, from *Of Thee I Sing* — Gershwin-Ramin

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OVERTURE to *RUSSLAN AND LUDMILLA*
*Mikhail Glinka (1804-57)*

Glinka is regarded as the founder of the Russian nationalist school in the nineteenth century, the composer who first showed his comrades how to evoke the history and culture of their own nation in music. Probably his most popular piece worldwide is the brilliant overture to the opera based on Pushkin's fantastic, ironic fairy-tale *Russlan and Ludmilla*, composed between 1837 and 1842. With its exuberant rhythms and sometimes pungent harmonies, the opera has been called "the most seminal work in the history of Russian music." Outside of Russia, the overture is far and away the best-known portion of the score.

DANSE ANTIQUE from *FAUST*
*Charles Gounod (1818-93)*

Gounod entertained for a time a casual interest in studying for the priesthood, but it was never a serious vocation, and he finally relinquished it without regret. But during

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his early years he composed a great deal of music for the church. The gifted mezzo-soprano Pauline Viardot persuaded him to write his first opera, *Sapho*, produced in 1851. As is so frequently the case, Gounod's first two operas were failures (few composers—even the greatest—manage to solve the problems of dramatic expression and theatrical timing on their first outings). But in 1858 he became associated with the Théâtre-Lyrique in Paris; during the next decade he wrote five operas for that theater, and they include the works by which Gounod is most frequently remembered today. The first of these—and the most lasting success of Gounod's life—was *Faust* (1859), which was regarded, a generation or two ago, as one of the few "perfect" operas ever composed. The "ancient dance" takes place in the final act during a scene in which Faust sees a vision of the most beautiful queens and courtesans of antiquity.

### *CIRCUS POLKA*
*Igor Stravinsky (1882-1971)*

Surely the most unusual commission that choreographer George Balanchine ever received was to direct a dance for the elephants of the Barnum and Bailey Circus in 1942. Balanchine was told that he could have any music he chose for this act. He evidently called Stravinsky on the telephone and asked him to compose music for a dance. "What kind of music?" asked the composer. "A polka." "For whom?" "Elephants." "How old?" "Young." "If they are very young, I'll do it." And so Stravinsky's delightful *jeu d'esprit* came to be written for its most unlikely audience. The *Circus Polka* maintains a strict 2/4 meter throughout (something that is otherwise rare in Stravinsky, but perhaps he thought the elephants would have trouble counting!), and he quotes a familiar phrase from Schubert's *Marche Militaire* as a contrasting theme. The premiere took place in Madison Square Garden in the spring of 1942 and highlighted Modoc, the "prima ballerina" of the pachyderms. The act was given some 425 times!

### *BOLERO*
*Maurice Ravel (1875-1937)*

In 1928 the dancer Ida Rubinstein commissioned Ravel to write a short ballet that would feature her dancing in a Spanish style. This was a congenial project, because Ravel had always been fascinated by the dance and preoccupied with Spanish music. He wrote what he later insisted was merely an experiment, "a piece...consisting wholly of orchestral tissue without music." A slow, marked rhythmic pattern is stated quietly by the snare drum, which repeats it unchanged several hundred times, while the remainder of the orchestra sings "folk tunes of the usual Spanish-Arabian kind," as Ravel called them. Gradually, obsessively, the level of sound builds (corresponding, in the ballet, to Ida Rubinstein's solo dance before and through twenty male dancers whom she gradually aroused from a state of apathy to high excitement).

### PIANO CONCERTO NO. 15 IN B-FLAT, K.450
*Wolfgang Amadè Mozart (1756-91)*

This concerto comes second in an extraordinary string of twelve piano concertos that Mozart composed between February 1784 and the end of 1786, four of them in rapid succession before May 1784! He had begun in February with a work in E-flat that could be played by a chamber ensemble, but the next three were altogether larger and more demanding. He finished the present concerto, K.450, on March 15, K.451 just a week later, and K.453 on April 12—and all of them are as brilliant, fresh, finished,

and original as anything he ever wrote. And as if that weren't enough, he was at the high point of his entire life in terms of popularity as a performer. He sent his father a list of concerts on which he was to appear between February 26 and April 23—a total of twenty-two events in fifty-six days! As he remarked to Leopold, "I do not think I can get rusty at this rate!" He played a new concerto—possibly this one, though we cannot be entirely sure—in a concert on March 17, where it was a great hit. "Everywhere I go, I hear its praises."

The work begins with a surprising (for the time) emphasis on the woodwinds, which thus characterize the very first phrase. The piano part is a brilliant one, but the atmosphere of the piece remains, on that whole, that of utterly refined and urbane social music, expressing in notes rather than words the art of conversation that was one of the greatest refinements of the eighteenth century. The slow movement offers a theme and variations of increasing elegance, while the finale (which adds a flute to the ensemble required for the rest of the score) is based on a catchy 6/8 tune redolent of hunting calls but treated by Mozart with wonderful variety and imagination.

### THE *WASHINGTON POST* MARCH

*John Philip Sousa (1854-1932)*

Sousa's second-most famous march was written in 1889 at the request of the *Washington Post* for a ceremony at which the newspaper would present awards to the prize-winners of an essay contest for schoolchildren. The new march was enthusiastically received, the more so because it happened to be rhythmically perfect for dancing the new popular dance craze, the two-step. The march went 'round the world though the composer himself earned only $35 for it, while his publisher made a fortune.




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*PRESIDENTIAL POLONAISE*
*John Philip Sousa*

Late in the administration of Chester A. Arthur (1881-85), the President discussed with John Philip Sousa (who was director of the U.S. Marine Band, an ensemble known as "the President's own") the suitability of the traditional song "Hail to the Chief" when announcing his arrival. When Sousa informed Arthur that it was actually an old Scottish boating song and not of American origin, the President asked him to replace it with a more appropriate composition. In 1886 Sousa wrote two "presidential" pieces, to be used as needed. One of these is the extremely familiar march *Semper Fidelis*, but the other was the now-forgotten *Presidential Polonaise*. Sousa completed the original version, for band, that November, and on January 18, 1889, he completed the version for orchestra to be heard at this concert.

PRELUDE to *EL CAPITÁN*
*John Philip Sousa*

Though he is best remembered today as a composer of marches and a brilliant showman, John Philip Sousa was trained as a violinist and achieved one his earliest successes in the musical theater. In 1879, Gilbert and Sullivan's *HMS Pinafore* became a sensation all over the United States; at that time international copyrights were ineffectual and hundreds of local theater companies, both professional and amateur, produced their own versions (without bothering to pay any royalties to the original creators). For these pirated performances, someone had to orchestrate the piano-vocal score of the work, which is all that was published.

In self-defense Gilbert and Sullivan sailed to New York with their own original production and Sullivan's own orchestration. But out of curiosity, the two men visited some of the other productions playing in New York (a half dozen of them!) when they arrived. Generally they found these to be poor and contemptible, with Gilbert's wit coarsened and Sullivan's music badly handled. Of one production, though, Sullivan declared that the orchestration was first-rate and the musical direction superb. It was a performance by the Philadelphia Church Choir Company under the direction of the twenty-five-year-old Sousa.

Sousa himself went on to write about a dozen works for the musical theater, half of which were produced. They were greatly inspired by the model of Gilbert and Sullivan. Of these the most successful by far was *El Capitán*; several of its tunes later on became the basis for one of Sousa's most popular marches, which bore the same title. The prelude to the opera is a brief introduction, hinting at a few of the tunes that will return later on.

*STARS AND STRIPES*
*Hershy Kay (1919-81), after John Philip Sousa (1854-1932)*

Dedicated to the memory of famed New York mayor Fiorello LaGuardia, the ballet *Stars and Stripes* was commissioned by the New York City Ballet and received its premiere during the company's 1957-58 season at the New York City Center. Choreographer George Balanchine conceived the idea of a ballet based on Sousa's music, with his most famous march, *The Stars and Stripes Forever*, as the finale. American composer and arranger Hershy Kay created the score, calling the movements "campaigns," to be danced by "regiments." Adapting Sousa's music to the various forms of the dance Balanchine wanted was no easy task. Kay had to provide new rhythms and new har-

monizations, and he spent considerable time determining the most effective march for each movement. His remarkable achievement was matched by Karinska's dazzling costumes and Balanchine's spectacular choreography, which included a drum majorette on point and a *pas de deux* for an officer and his girl. Hershy Kay enjoyed a long career, making his mark especially on Broadway, where he provided orchestrations for musicals by Bernstein, Moross, Blitzstein, Harvey Schmidt, Cy Coleman, and Andrew Lloyd Webber.

**POLONAISE from SUITE NO. 3 IN G, OPUS 5**
*Peter Ilyich Tchaikovsky (1840-93)*

Tchaikovsky's four orchestral suites were all composed in the ten-year gap between his Fourth and Fifth symphonies (1878 and 1888, respectively). The looser form of the suite, which did not presuppose the kind of elaborate sonata-form architecture that the symphony required, allowed Tchaikovsky to revel in the elements that came most easily to him—especially colorful and evocative treatment of warmhearted melody. It was a time of considerable uncertainty for him, as he endeavored to rebuild his life and his sense of purpose after the catastrophe of his marriage, and the failure of some works at their first performances (including the now much-loved Violin Concerto and First Piano Concerto). Tchaikovsky wrote the Third Suite while visiting his sister at her country home and studying English in order to be able to read Dickens in the original. At first he hoped to write a new symphony, but eventually he realized that the music he was inventing was not symphonic, but would serve for the looser form of a suite. Still he was not happy with it. As he worked, though, he gradually convinced himself that it would be a success. Indeed, the premiere was an utter triumph. As Tchaikovsky


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wrote to Mme. von Meck shortly afterwards, "Such moments are the most beautiful in the life of an artist." The Third Suite is not one of the deeply penetrating compositions of Tchaikovsky, but it shows his skill in exploring melodic possibilities in colorful orchestral guise. The finale (as long as the other three movements combined and often played by itself) is a remarkable set of variations, culminating in a brilliant polonaise.

### EXCERPTS from SYMPHONY NO. 4 in F minor, Op. 36
*Peter Ilyich Tchaikovsky*

Tchaikovsky composed his Symphony No. 4 in F minor, Opus 36, between May 1877 and January 19, 1878. It has long been regarded as the first of his truly mature symphonies, and perhaps his finest achievement in the genre. Following a grave personal crisis, including an ill-fated marriage, undertaken partly in the hope of concealing his homosexuality, Tchaikovsky was on the verge of attempting suicide. He was saved largely through correspondence and financial support from Nadezhda von Meck, who was devoted to music, especially that of Tchaikovsky. For fourteen years she provided him financial support with the remarkable stipulation that they were never to meet in person.

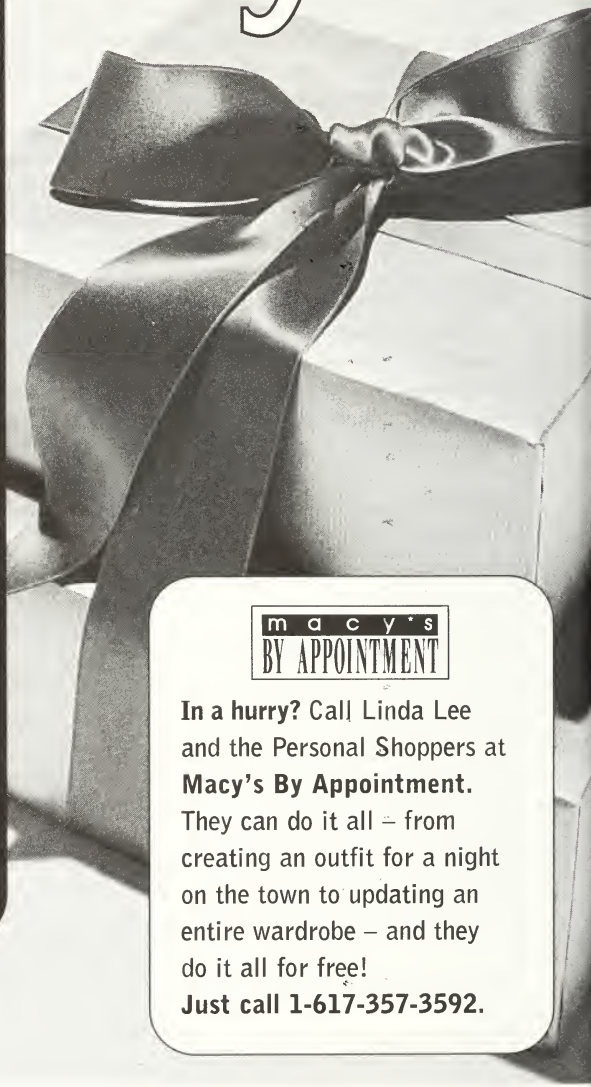
At the height of his torment and dismay with his marriage, Tchaikovsky escaped to Italy, where he spent the winter completing the Fourth Symphony, dedicated to Nadezhda von Meck. In his letters to her Tchaikovsky always referred to it as "our" symphony. Composed during an extended period of emotional upheaval, the Fourth is arguably his finest symphony, a work of rich expressive force and a more effective architecture than he ever achieved in any other symphony. He considered the work to be a "Fate" symphony in which, at the last, he finds life bearable by taking happiness from the joys of the people around him.

### VIOLIN CONCERTO NO. 3 IN G, K.216
*Wolfgang Amadè Mozart*

One of Mozart's more delightful tasks in 1775, when he was stuck in service to a perfectly disagreeable patron, Archbishop Colloredo of Salzburg, must have been the composition of a series of concertos for the gifted Salzburg concertmaster, Antonio Brunetti. All five of them were composed in the space of six months; the G major concerto, K.216, was completed in September 1775. Mozart himself played the violin from childhood (his father was one of the most famous violin pedagogues of the century, and the author of a treatise on playing the instrument), but eventually he concentrated on the piano as his own instrument in concerto performance (he continued to play the string in chamber music, but there he always preferred the viola). In the first movement, the second theme of the orchestral section has a striking shape that Mozart withholds from re-use until the end of the recapitulation, in which the soloist dominates. The second movement is wonderfully dreamy, with muted upper strings in triplets and pizzicato (plucked) cello and bass imparting an expressive quality. The oboes take part in the dialogue with their little interjections in pairs. The final movement is a sprightly dance in 3/8 time. At the opening the wind instruments appear only for occasional punctuation, but they play a progressively more important role throughout. The biggest surprise is a change of meter (2/2) and the appearance of a totally new idea in G minor, a graceful dance step for the solo violin over pizzicato strings, which runs directly into a livelier tune of folklike character in G major. The wind instruments,

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having played a more vital role in the G major section, withdraw from prominence for a time after the beginning of the recapitulation, but they return in the whimsical coda to bring the concerto to a surprising and witty ending without any of the stringed instruments.

### ST. LOUIS BLUES MARCH

*W.C. Handy (1873-1958)*

The most famous commercial hit in the world of blues was composed in 1914. W.C. Handy had already had some success with his "Memphis Blues," but he had sold his rights to that piece to a publisher for a mere $50 and never saw the fortune that the song brought in. Determined to find something to match it, he recalled his own days of poverty in St. Louis and created the memorable opening line, "I hate to see de evenin' sun go down." As he later explained, "If you ever had to sleep on the cobbles down by the river in St. Louis, you'll understand the complaint." The song became a major hit when Sophie Tucker introduced it into her vaudeville act. After that it was unstoppable. It has been recorded eight or nine hundred times, arranged by Handy for every conceivable instrumental combination, and interpolated into shows and films. The Boston Pops arrangement displays the familiar song in the guise of a lively march.

### LEROY ANDERSON FAVORITES

*Leroy Anderson (1908-75)*

Leroy Anderson became a well-known composer largely because he went to Harvard. But it wasn't his thorough training with Edward Ballantine, Georges Enesco, and Walter Piston that marked the course of his life so much as the fact that, in 1936, as conductor of the Harvard University Band, he was asked by the Boston Symphony Orchestra's general manager, George Judd, to prepare an orchestral arrangement of Harvard songs and to conduct it with the Boston Pops at the orchestra's annual Harvard Night for the twenty-fifth reunion of Judd's Harvard class. Boston Pops Conductor Arthur Fiedler was favorably impressed with Anderson's skill in orchestration. Thus emboldened, the young man showed Fiedler a little specialty piece called *Jazz Pizzicato*, an encore number for orchestral strings. When it was first played, in 1938, it made such a hit that Fiedler promptly named Anderson the chief arranger of the Boston Pops. Thus began a remarkable series of novelty numbers for orchestra, marked by a flair for catchy melody, a lively sense of orchestral effect (including unusual instruments, such the typewriter in *The Typewriter* or a trumpet played to sound like a neighing horse in *Sleigh Ride*), and the use of popular dance rhythms. Most of his works were written for Fiedler and the Boston Pops, but they have become popular light orchestral favorites everywhere, and some of them—including *The Syncopated Clock* and *Blue Tango*—even made the Hit Parade.

In addition to his pops orchestral compositions, Leroy Anderson wrote the score for the 1958 Broadway musical *Goldilocks*, with book and lyrics by Jean and Walter Kerr. Although he became one of America's most popular composers of light concert music, Anderson always retained an endearing sense of perspective. Toward the end of his life, when he was living near Waterbury, Connecticut, he was invited to become conductor of the Waterbury Symphony Orchestra. His response: "You can find a good conductor anywhere, but competent managers are much rarer." So for the rest of his life he was the orchestra's manager!

*Notes continue on page 37.*

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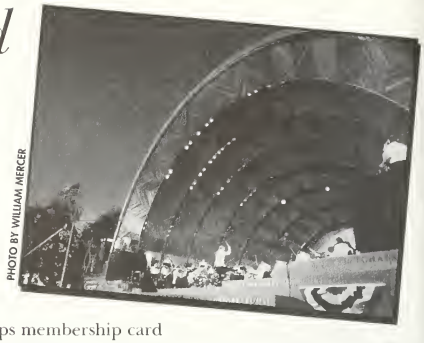


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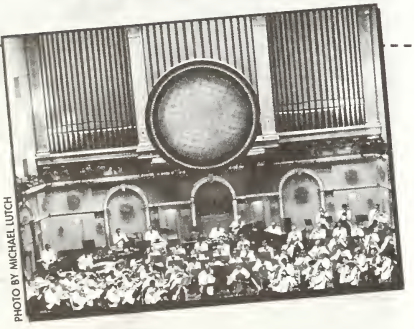


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DANSE FINALE (MALAMBO) from *ESTANCIA*
*Alberto Ginastera (1916-83)*

Ginastera, the most important Argentine composer of our time, made his mark early with two ballets based on the culture of his country, *Panambi* (1936) and *Estancia* (1941), the latter written on a commission from Lincoln Kerstein's Ballet Caravan. Its premiere immediately established the young composer as the pre-eminent musical interpreter of Argentine country life. The scenario of *Estancia* takes place on a large Argentine ranch, and the music is filled with the rhythmic and melodic character of the native popular music.

ESPAÑA, RHAPSODY FOR ORCHESTRA
*Emmanuel Chabrier (1841-94)*

Though he wrote a great deal of music, including several operas, and had a strong influence on Debussy and Ravel, among others, most people only know a single work by Chabrier—this vivid, sun-drenched evocation of Spain composed in 1883 after the composer and his wife took a memorable trip to Iberia, where he heard flamenco for the first time. He wrote to his publisher of the dancing, the guitars, the dazzling smiles of the ladies, and the "endless variety of rhythms" superimposed on a basic 3/4 pattern. Once back in France, Chabrier recaptured these memories in music that immediately carries us all to Seville and sets us dancing.

FLUTE CONCERTO NO. 1 in G, K. 313(285c)
*Wolfgang Amadè Mozart*

Mozart spent the entire winter of 1777-78 in the vigorously musical city of Mannheim, renowned for its orchestra comprising many of the best players in all of Europe. He and his mother were en route to Paris, where Wolfgang hoped to find wealthy patrons. But he dawdled in Mannheim, largely because he fell in love with an opera singer named Aloysia Weber; he thought he might give up his musical life and manage her career. This, of course, was not at all what his father had in mind for him! While in Mannheim, Mozart received a commission from wealthy Dutch merchant for three "little, easy, short" flute concertos. Mozart could surely have finished them all in a matter of weeks, if he had wanted to. But then he would have no excuse to stay near Aloysia Weber, so he kept making excuses. Finally he told his father that he found it hard to write for an instrument he disliked! This remark needs to be taken with a large grain

---

**Clarissima**
Words by Dean B. Doner/Music by Brenton C. Patterson, '11

Boston University, proud with mission sure—
Keeping the light of knowledge high, long to endure—
Treas'ring the best of all that's old, searching out the new—
Our alma mater ever more! Hail B.U.!

**Go B.U.**
Go B.U., Go B.U., down the field to score anew—
Our hearts are with you as you meet the foe,
We Hail You OLD B.U.

of salt; it comes from a twenty-one year old man who is actively disobeying his father's orders and trying to find an acceptable excuse.

Eventually he completed one original flute concerto (K.313) and reworked an earlier oboe concerto as the second flute concerto (K.314), but he never did complete the full commission—and DeJong paid him a lower fee accordingly. In the first flute concerto, Mozart exploits the agility of the solo instrument beautifully but without losing sight of the necessary balance between soloist and orchestra. The first movement is filled with examples of his exuberant melodic invention. The heading Allegro maestoso is quite unusual at this time, and suggests a movement of rather more dignity and power than one expects. The Adagio is a movement of extraordinary beauty, the sinuous lines of the solo weaving a magical web in its interplay with the orchestra. The minuet tempo of the final rondo suggests grace rather than athletic abandon or sparkling humor, though Mozart has one surprise in store right at the end: just as the opening ritornello returns for the last time, hinting at a thoroughly orthodox conclusion, the solo takes off with one last unexpected passage to attract the spotlight in a final arresting moment.

*PORGY AND BESS*
*George Gershwin (1898-1937)*

George Gershwin's premature death from a brain tumor a few months before his thirty-ninth birthday prevented him from following up the achievement of *Porgy and Bess*, the largest and most daring of his ventures into the "classical" realm and arguably the finest opera yet produced by an American. For many years *Porgy and Bess* was reduced to the scope of a Broadway musical by performances that omitted a good half of the score, concentrating only on the hit songs. But recent revivals and recordings have


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**VIOLIN CONCERTO IN D, Opus 35**
*Peter Ilyich Tchaikovsky*

Tchaikovsky composed his Violin Concerto in March and April 1878 for the great Russian violinist Leopold Auer while staying in Switzerland to escape the consequences of his disastrous marriage. But when Auer first saw the score, he found some of the violin writing impracticable. (He is reputed to have declared the concerto "impossible to play," but he later denied this.) Tchaikovsky, hurt at Auer's delay in performing the piece, published the work again with a new dedication to violinist Adolf Brodsky, who gave the first performance in Vienna, a musical center unfriendly to Tchaikovsky. In any case, the orchestra at that performance was totally unprepared, and Brodsky's skilled execution of the solo part could not make up for the awful playing of the ensemble, and the work was hissed. The notorious Viennese critic Eduard Hanslick concluded his review by saying, "There may be compositions whose stink one can hear." Today, of course, Tchaikovsky's Violin Concerto is indispensable and much loved. The first movement starts with a simple, graceful melody in the violins—a melody that will not return. Soon the orchestral part grows more portentous, preparing for the soloist's entrance. The melodic flow of exposition is a joy to contemplate for sheer invention but also a marvel of continuing development, as tiny figures from one tune crop up, subtly varied, in the next. The Andante is an extended song into which Tchaikovsky poured all the yearning of his nostalgia, of his longing to be back in Russia. The finale is vigorous, even pictorial, with hints of peasant bagpipes and dances, vivid in its color and rhythm, but not in its smell! Even at its most virtuosic, the solo part is designed to color and highlight the melodic unfolding of the movement. Surely it is this open-hearted singing quality that has won all hearts for the last century.

**OVERTURE to *GYPSY***
*Jule Styne (1905-94)*

The memoirs of a burlesque queen, a striptease artist, would seem to be an unlikely source for a successful Broadway show. Yet by putting the focus not on Gypsy Rose Lee herself, but on her stagestruck mother (played by Ethel Merman in her last great role and recreated by Tyne Daly in the recent Broadway revival), playwright Arthur Laurents, lyricist Stephen Sondheim, and composer Jule Styne created one of the classic backstage stories in a superb musical.

—Steven Ledbetter

## A Centennial Tribute to George Gershwin

George Gershwin would have been 100 years old this year. Had he lived even a normal lifespan, rather than being cut off in his prime by a brain tumor at the age of thirty-eight, who knows what musical marvels we might have to celebrate his life and work on the occasion of his centennial? After all, Gershwin did something that no other composer has managed to do so easily and so well: he spanned the two cultures of classical and popular music in America. No other composer, before or since, created a full body of music that is so consistently welcomed from Broadway to the Met, from "Your Hit Parade" to Symphony Hall.

Gershwin's talent was recognized early—and he himself was never shy about displaying it. But given his background, as the son of hard-working Russian-Jewish immigrants growing up in his native Brooklyn and haunting the popular Yiddish theater on New York's Lower East Side, no one would have predicted the direction his talent would take. He began his professional life as a "song-plugger" and by the time he was twenty-one he had written his first full Broadway score (for *La, La, Lucille*, 1919). The following year his song "Swanee" became a sensational hit for Al Jolson and earned Gershwin $10,000 in royalties the first year. Clearly he was destined to become a "popular" composer. But already at that time, while turning out bright and flippant Broadway shows, he contributed a surprising extended number, a short opera called *Blue Monday*, and sung by African-American performers to the flossy, cheerful, empty-headed *Scandals of 1921*, a revue produced by George White. The audience was not prepared for a serious musical-dramatic number ending in murder as part of their light entertainment, and *Blue Monday* was dropped after a single performance.

But it showed that Gershwin was interested in more than the thirty-two bar song form of which he had already become a master. And Paul Whiteman, a bandleader who wanted to elevate the popular music of the time, remembered it. Three years later he persuaded Gershwin to write a concert piece for a special program—"An Experiment in Modern Music," he called it—to demonstrate the potential of jazz and the syncopated rhythms of the '20s. The result was called *Rhapsody in Blue*, and it


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made history. Suddenly, out of the world of American popular music, there was a piano concerto that sang and swung and snapped its fingers. Gershwin undertook serious study of compositional techniques and wrote more large pieces—the Concerto in F, *An American in Paris*, the Second Rhapsody, the Variations on *I Got Rhythm*—that still enjoy a welcome in the concert hall.

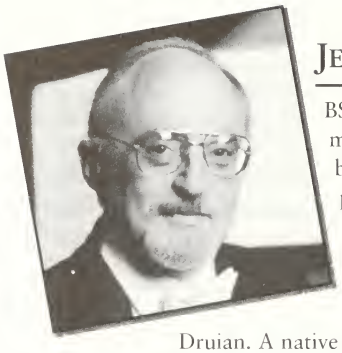
And still he continued to turn out one great musical after another, each filled with a string of splendid songs that caught the ear at first hearing and remained in the mind long after. From 1924, working with his brother Ira as his lyricist, Gershwin wrote *Lady Be Good* (1924), *Oh, Kay!* (1926), *Strike Up the Band* (1927, rewritten 1930), *Girl Crazy* (1930), *Of Thee I Sing* (1931), and *Let 'em Eat Cake* (1933), to name only the major shows. If he had written nothing else, Gershwin's name would still be linked with those of the other masterful songwriters of the Golden Age of the American Musical: Jerome Kern, Cole Porter, and Richard Rodgers among them.

But Gershwin still aspired to write a truly serious musical work for the stage, and he found his subject matter in a novel by a white author living in Charleston, South Carolina, dealing with life in the black community there, focusing particularly on a real character, a middle-aged handicapped man who rode around in a goat cart. This man was transmuted into the title character of Dubose Hayward's novel *Porgy* and the play based on it. Working with Hayward as librettist and Ira Gershwin as lyricist, George produced out of whole cloth a masterpiece, even today the only work yet composed that seems to be in the running when we talk about "the Great American Opera."

Following the production of *Porgy and Bess*, the Gershwin brothers went to Hollywood, where they had been invited to write the scores for a series of musical films involving one of their favorite performers, Fred Astaire (who had starred in their first big Broadway hit, *Lady Be Good*, a dozen years earlier). It was while he was in Hollywood, early in 1937, that Gershwin began to experience moments of dizziness, headaches, and general despondency. While working on a ballet for a film, *Goldwyn Follies*, he fell into a coma on July 9. Surgeons attempted to remove the brain tumor, but he died two days later. The novelist John O'Hara echoed the startled feelings of many when he said, "George Gershwin died on July 11, 1937, but I don't have to believe it if I don't want to."

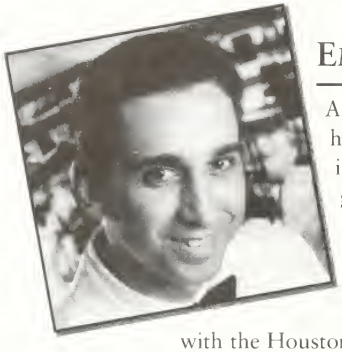
And indeed, George Gershwin is not dead. From the early '20s to the turn of the millennium, his music has been loved passionately by many and performed by almost every sort of musician from the cocktail pianist at the local watering hole to musicians of the great symphony orchestras and opera houses. And his centennial gives us another chance to fall in love with his music all over again.

—S.L.



## Jerome Rosen

BSO violinist Jerome Rosen is a musician, poet, and mathematician. Introduced to music at an early age, he began violin lessons at five with his father and took piano lessons when he was six. After studying mathematics and physics at Western Reserve in Cleveland, he studied at the Curtis Institute in Philadelphia and at the Cleveland Institute of Music. His teachers included Ivan Galamian, Josef Gingold, and Rafael Druian. A native of Detroit, Mr. Rosen has been associate concertmaster of the Detroit Symphony and conductor and music director of the Oak Park Symphony in Michigan. He was with the Cleveland Orchestra for seven seasons as a violinist, keyboard player, and conductor and was a member of the Casals Festival Orchestra for eight seasons. Since joining the Boston Symphony Orchestra in 1972, Mr. Rosen has performed both piano and violin solos with the BSO and Boston Pops Orchestra and has written some of their arrangements. Mr. Rosen teaches chamber music at the Tanglewood Music Center.



## Emil de Cou

American conductor Emil de Cou is currently making his name in the field of pops concerts, while also serving as conductor of the San Francisco Ballet. His engagements during the summer of 1998 find him making his Boston Pops debut and conducting pops concerts with the Philadelphia Orchestra at both the Mann Center for the Performing Arts in Philadelphia and at the Saratoga Performing Arts Center, with the Houston Symphony in Bayou Place, and with the St. Louis Symphony at Queeny Park. In June he will lead the closing outdoor concert at the Spoleto Festival and on July 4 the San Francisco Pops at Shoreline. The 1998-99 season brings his debut with the Montreal Symphony and concerts with the San Antonio Symphony. During the 1997-98 season Mr. de Cou led pops concerts with the Utah, Chattanooga, and Columbus (Ohio) symphony orchestras. He also conducted family and pops concerts with the New World Symphony. In recent seasons he has appeared with the Indianapolis Symphony in an all-Gershwin program, the Minnesota Orchestra, Louisiana Philharmonic, San Francisco Symphony, and Reno Chamber Orchestra. Mr. de Cou was Principal Pops Conductor of the San Francisco Symphony for the 1995 and 1996 seasons. Among the American orchestras he has conducted are the Saint Paul Chamber Orchestra, Kennedy Center Orchestra, the Orchestra of Chicago's Lyric Opera, Pacific Symphony, San Jose Symphony, Oakland Symphony, and Alabama Symphony. In November 1993 he conducted the Cosmopolitan Symphony's Tchaikovsky Centennial Concert in Town Hall. He was conductor of the American Ballet Theatre for eight years. In that capacity as well as in his work with the San Francisco Ballet he has conducted orchestras all over the world, including the Scottish National Orchestra,

Tokyo Philharmonic, Polish Radio Orchestra, Royal Danish Opera Orchestra, Palermo Opera Orchestra, Mexico City Symphony, and the national orchestras of Argentina, Holland, and Romania. In 1986 he was assistant to the San Francisco Opera's Music Director, Sir John Pritchard; in 1984 he was invited by Sarah Caldwell to become Assistant Conductor of the Opera Company of Boston and Opera New England. In 1981 Mr. de Cou assumed the post of Assistant Conductor of the Young Musician's Foundation Debut Orchestra in Los Angeles and entered the graduate program of the University of Southern California. In 1982 he was the subject of a documentary on National Public Radio and that summer was chosen from among 200 candidates for Leonard Bernstein's master class at the Hollywood Bowl. Emil de Cou was born in Los Angeles in 1957. His early training in horn and piano led to studies at age seventeen with Herbert Blomstedt. Subsequently Mr. de Cou entered the Music Academy of Vienna, where he studied conducting and composition and served as Principal Horn of the Baden State Theatre and of the Mozart Opera of Salzburg on its European tour. A champion of American music, Emil de Cou has edited and performed several unpublished works by Charles T. Griffes that have also been recorded by Koch International.



## Ikuko Mizuno

Boston Symphony violinist Ikuko Mizuno entered the Toho-Gakuen School of Music as a young child in her native Tokyo and later won first prize in a national violin competition for high school students. She came to the United States as a winner of the Spaulding Award, which enabled her to study with Roman Totenberg at Boston University, where she received her master's degree and was named a member of the honorary society Pi Kappa Lambda. She also studied at the Tanglewood Music Center, at the Accademia Musicale Chigiana in Siena, Italy, with Franco Gulli, and at the Geneva Conservatory with Henryk Szeryng. Ms. Mizuno joined the Boston Symphony Orchestra in 1969 as the first woman ever chosen to be a member of the BSO's violin section. She made her New York recital debut at Carnegie Recital Hall in 1972. Ms. Mizuno continues to perform frequently in Tokyo in recital and with orchestra; she was invited to be concertmistress for the inaugural concert of the Women's Orchestra of Japan in 1984 and has been a member of the Saito Kinen Orchestra since its inaugural concert in 1985. Currently on the faculty of Boston University's School for the Arts as a part-time Associate Professor, she also teaches at the Boston University Tanglewood Institute and has taught as a guest professor at the Toho-Gakuen School in Tokyo.



## Luis Bravo

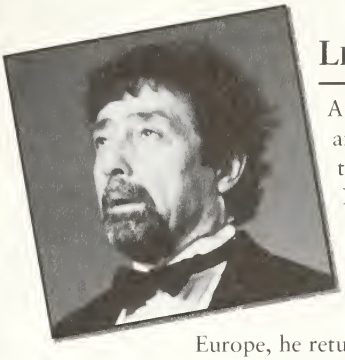
In addition to directing and creating *Forever Tango*, Luis Bravo produced the show's compact disc and is producing a film documentary on tango and Argentine culture. He is deeply involved in promoting talent through his newly formed record company that specializes in Argentine tango and folkloric music. Born in Añatuya Santiago de Estero, Mr. Bravo moved as a boy to Buenos Aires, where he studied guitar and cello. He attended both the Municipal Conservatory of Music Manuel de Fallas and the University of Buenos Aires. Before moving to the United States to study with Ronald Leonard, Mr. Bravo held a position with the Argentine Symphony. Since then, he has performed as cellist with many prestigious ensembles in South America and throughout the world. He performed the world premiere of the Double Concerto for Cello, Bandoneon, and Orchestra by Lisandro Adrover (*Forever Tango*'s musical director). Mr. Bravo was awarded the Spoleto Festival's coveted Simpatia Prize for *Forever Tango*, which closed the Italian festival in 1996.


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For further information about naming a Boston Symphony Orchestra concert, please contact Joyce Hatch, Director of Boston Symphony Annual Fund, at (617) 638-9251.



## Lisandro Adrover

A celebrated interpreter, composer, conductor, and arranger, Luis Adrover began bandoneon studies at the age of eight. After graduating from Argentina's National Conservatory of Music, he studied harmony, composition, and orchestration with Pedro Aguilar. Mr. Adrover made his professional debut in 1959 at the broadcast radio stations LR 6 Radio Mitre and LS 6 Radio Porteña. Following two years of study in Europe, he returned to Buenos Aires in 1970 to join the orchestra of Jose Basso. In addition to pursuing a solo and directorial career, Mr. Adrover became a member of and arranger for the legendary Osvaldo Pugliese Orchestra. In 1979 Mr. Adrover toured throughout France and founded the Ensemble Porteño with Miguel Varvello, with whom he also recorded the album *Despertar en Buenos Aires*. Mr. Adrover collaborated with pianist and composer Osvaldo Berlingieri to publish and record an album for Warner Brothers. In 1985 he became a member of the internationally acclaimed touring company of *Tango Argentino*, and spent six years associated with the show. In 1990 Mr. Adrover became composer, arranger, and music director of *Forever Tango*.

## Miguel Angel Velazquez

Born in Rio Cuatro, Argentina, Miguel Velazquez began his studies of music and singing at the Conservatorio Provincial de Musica of Cordoba at age twelve. He studied many different musical styles until he discovered his true love: tango. In 1985 he was part of an audition for Channel 9 in Buenos Aires; he became a cast member of Argentina's most popular musical show, *Grandes Valores del Tango*. After touring throughout Latin America, he accepted an offer to perform for nine years in many European countries, including Germany, Holland, Switzerland, Sweden, Finland, and Norway. When he returned to Argentina in 1997 he was named best male vocalist at the prestigious Festival de Cosquin.

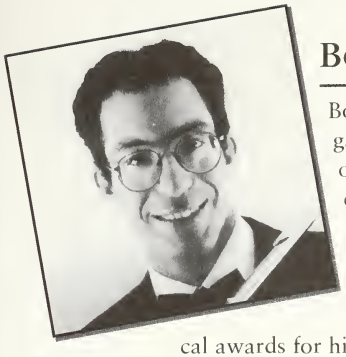




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## Boaz Meirovitch

Born in Tel Aviv, Israel, in 1972, Boaz Meirovitch began his flute studies at the age of ten. He is a graduate of the Tel Aviv Conservatory and received his bachelor of music degree from Tel Aviv University. In Israel Mr. Meirovitch served as principal flutist of both the Young Israel Philharmonic Orchestra and the Tel Aviv Symphony Orchestra; he was also a member of the Israeli Opera House orchestra. He received musical awards for his achievements from the America Israel Cultural Foundation in the years 1990-92 and 1994-96. Mr. Meirovitch holds both Performer and Artist Diplomas from Indiana University, where he won the flute, woodwind, and Baroque competitions. He was guest soloist with the Indiana University Orchestra and the Baroque Orchestra. Also at Indiana University, he premiered two compositions that were written for him, by Isaac Watras and Mischa Zupko. Currently a first-year master's student at Boston University School for the Arts, Boaz Meirovitch studies there with Jacques Zoon, principal flutist of the Boston Symphony Orchestra. Mr. Meirovitch won Boston University's Concerto/Aria Competition and performed as soloist with the B.U. Symphony Orchestra. He also won the Pappoutsakis Flute Competition and recently gave a solo recital at the Boston Flute Association Annual Fair. Formerly principal flutist of the World Youth Orchestra, Mr. Meirovitch will be a Fellow at the Tanglewood Music Center this summer and will perform with the TMC Orchestra.



## Vadim Gluzman

Violinist Vadim Gluzman is rapidly gaining recognition throughout the world for performances as a soloist, a member of chamber ensembles, and in a duo setting with his wife, pianist Angela Yoffe. His appearances as a soloist have included performances with orchestras in Novosibirsk, Riga, and Corpus Christi, and with the Jerusalem Symphony, the Monte Carlo Philharmonic, the English String Orchestra, the Winterthur Orchestra, the Orchestre de la Suisse Romande, Salzburg Kammerphilharmonic, and the Dusseldorf Symphony Orchestra. Recipient of the prestigious Henryk Szeryng Foundation 1994 Career Award, Mr. Gluzman has been a top prize-winner at the Corpus Christi International Competition, the Irving Klein International String Competition (San Francisco), the Tibor Varge International Violin Competition in Switzerland, and the CIEM Geneve International Competition. In March 1996 he made his Carnegie Hall debut performing Vivaldi's *Four Seasons* with the Oratorio Society of New York. In addition to his Boston Pops debut, Mr. Gluzman's 1997-98 season has included performances with the Flint Symphony and Cincinnati Symphony Orchestra; a benefit performance with members of the Chicago Symphony at Orchestra Hall; return engagements with Ms. Yoffe in San Francisco and Memphis; and re-

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## Week 1

### JULY 1
**WEDNESDAY AT 8:30PM OZAWA HALL**

**JUILLIARD STRING QUARTET**

BEETHOVEN Quartet No 10
in E-flat, Op. 74, 'Harp'
WEBERN Five Movements for
string quartet, Op. 5
BEETHOVEN Quartet No. 7 in F,
Op. 59, No. 1

### JULY 5
**SUNDAY AT 2:30PM SHED**

**BOSTON SYMPHONY ORCHESTRA**
**ROBERT SHAW, conductor**
**DOMINIQUE LABELLE, soprano**
**MARIETTA SIMPSON, mezzo-soprano**
**RICHARD CLEMENT, tenor**
**DAVID WILSON-JOHNSON,**
**bass-baritone**
**TANGLEWOOD FESTIVAL CHORUS,**
**JOHN OLIVER, conductor**

BEETHOVEN Mass in C
BRAHMS 'Nänie'
BERNSTEIN 'Chichester Psalms'

### JULY 7
**TUESDAY AT 8:30PM OZAWA HALL**

**FREDERICA VON STADE,**
**mezzo-soprano**
**MARTIN KATZ, piano**

Program to include songs by DEBUSSY and Fauré, and Jake HEGGIE's 'Paper Wings,' set to texts of Frederica von Stade

## Week 2

### JULY 10
**FRIDAY AT 8:30PM SHED**

**BOSTON SYMPHONY ORCHESTRA**
**SEIJI OZAWA, conductor**
**PETER SERKIN, piano**

TAKEMITSU 'riverrun,' for piano and
orchestra
MOZART Piano Concerto No. 24
in C minor, K.491
DVOŘÁK Symphony No. 7

### JULY 11
**SATURDAY AT 8:30PM SHED**

**BOSTON SYMPHONY ORCHESTRA**
**SEIJI OZAWA, conductor**
**ITZHAK PERLMAN, violin**

ALL-TCHAIKOVSKY PROGRAM
Violin Concerto
Symphony No. 5

### JULY 12
**SUNDAY AT 2:30PM SHED**

**BOSTON SYMPHONY ORCHESTRA**
**SERGIU COMISSIONA, conductor**
**YEFIM BRONFMAN, piano**

RIMSKY-KORSAKOV Introduction
and Wedding March from
'Le Coq d'or'
PROKOFIEV Piano Concerto No. 2
RACHMANINOFF Symphonic
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citals in Sun City (Arizona), Rexburg (Idaho), and Canada. His European appearances include concerts with the Orchestre de Colonne, a tour with the Stuttgart Radio Symphony Orchestra under the baton of Heinrich Schiff, a recital with Ms. Yoffe in Paris, and a recital debut in Berlin. Upcoming engagements include festival performances in Divonne (France), Swetzingen (Germany), and Lockenhaus (Austria), performances of Bernstein's *Serenade* with Paul Noumaier Ballet in Hamburg and at the Lincoln Center Festival, performances with the Utah, Seattle, Des Moines, Waterbury, Florida West Coast, and Augusta symphonies in the United States, and with the Saarbucken Symphony and Hannover NDR Orchestra under the direction of Eiji Oue. He will also make his debut in Vienna with the Vienna Chamber Orchestra and at the Leipzig Gewandhaus. In September 1999 he will return to Japan for performances with the Tokyo Symphony Orchestra and for recitals. Born in 1973, in Zitomir, Ukraine, into a family of professional musicians, Vadim Gluzman began studying the violin at the age of seven and moved to Israel with his family in 1990. He has made two recordings on the Koch International label, one including music of Beethoven, Brahms, and Hindemith, the other featuring the world premiere of Richard Rodney Bennett's Violin Concerto with the Monte Carlo Philharmonic Orchestra conducted by James DePreist. Vadim Gluzman plays the 1690 ex-Leopold Auer Stradivari on extended loan to him through the generous efforts of the Stradivari Society of Chicago.

## Katie Adams

Originally from Pittsburgh, Pennsylvania, Katie Adams is entering her senior year at the Boston Conservatory, where she majors in musical theatre. Some of her favorite roles include Little Red Riding Hood in *Into the Woods*, Marta in *Company*, Katherine in *A View from the Bridge*, and Belinda in *The Public Eye*. She feels honored to be working with the Boston Pops, and thanks God, friends, and family, especially Mom.

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Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org), which not only provides up-to-the-minute information about all the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts on-line. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site is a virtual-reality tour of the orchestra's home, Symphony Hall. Since the BSO web site is updated on a regular basis, to include Boston Pops and Tanglewood information as well as any program changes, we invite you to check in frequently.

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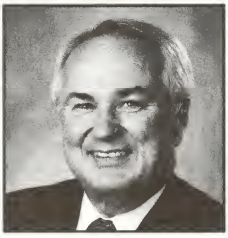
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THE BSO'S WEB SITE (http://www.bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

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FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9241, or write the Function Manager, Symphony Hall, Boston, MA 02115.

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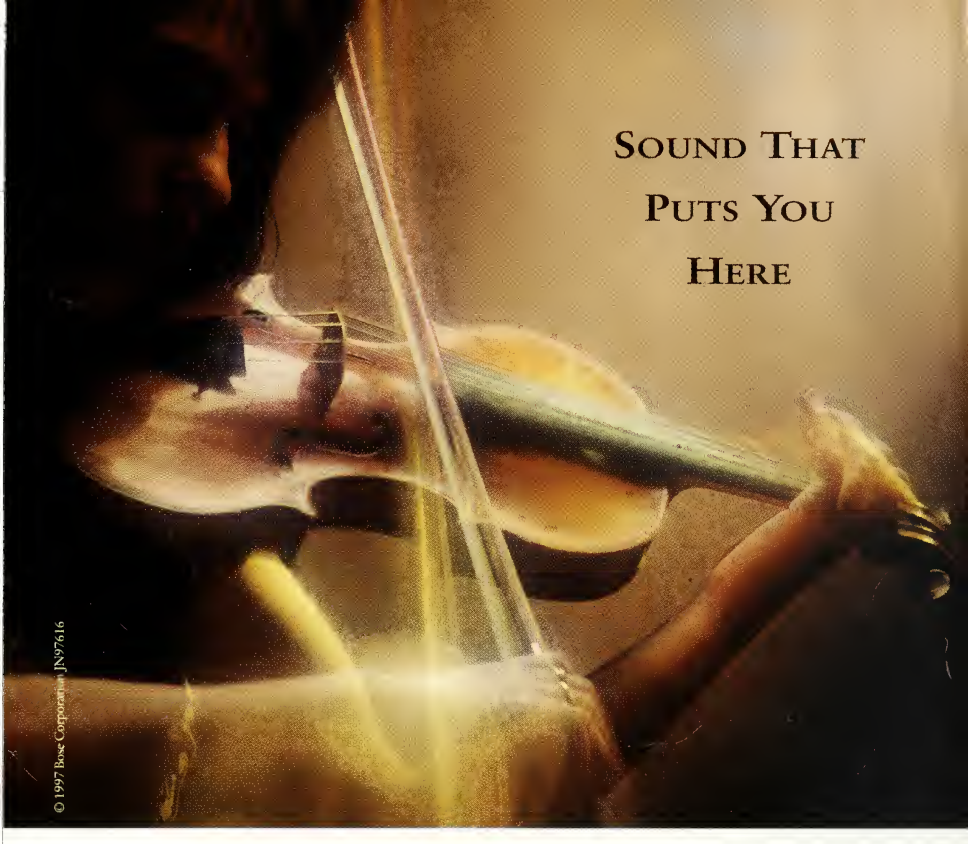
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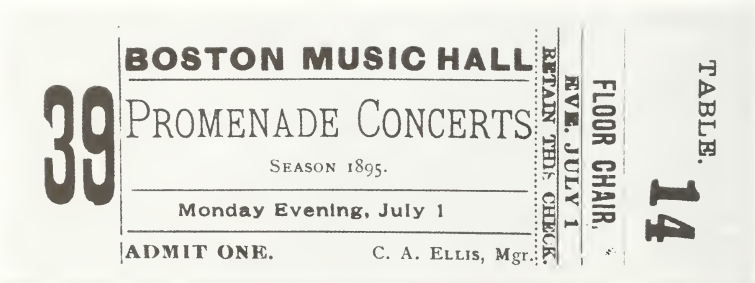
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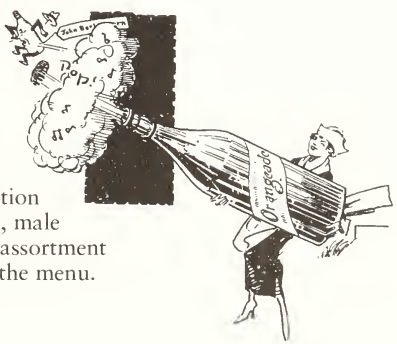
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## On Display in the Cohen Wing



Currently on view in the Cohen Wing display cases are two archival exhibits related to the Boston Pops. "Wild About Harry!" is a 90th-birthday tribute to Boston Pops Associate Conductor Laureate Harry Ellis Dickson, who has been associated with the Boston Symphony as an orchestra member, conductor, and raconteur, for nearly sixty years—more than half of the orchestra's history. In the photograph, Mr. Dickson gives some conducting pointers to his good friend Danny Kaye in preparation for one of Mr. Kaye's popular guest conducting appearances at a Boston Symphony Pension Fund concert.
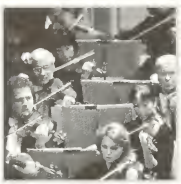
"Eat, Drink, and Be Merry!" examines the history of Pops' social customs, including food and fashion. Reproduced from the Boston *Herald Traveler*, this 1919 cartoon depicts a Pops waitress serving a non-alcoholic beverage during Prohibition. That year the Pops management decided to stop serving beer and wine because of the growing Prohibition sentiment. To make up for the lack of alcohol, male waiters were replaced with waitresses and an assortment of bubbly non-alcoholic drinks was added to the menu.



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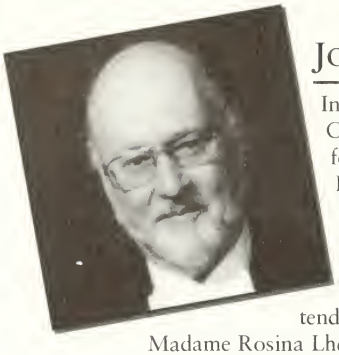
## Keith Lockhart

Keith Lockhart is the twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Now in his fourth Pops season, Mr. Lockhart has conducted more than 200 concerts; made twenty television shows; made his Carnegie Hall debut with the Boston Pops Orchestra; and led five national tours and his first overseas tour with the Boston Pops Esplanade Orchestra. In 1998 he will lead two BPEO tours, a summer tour of the Midwestern United States and a December holiday tour across the United States, followed by a tour to Florida and the Southeast. This season includes performances of Mr. Lockhart's first-ever commission for the Boston Pops, Dan Welcher's *Spumante*. In February Keith Lockhart and the Boston Pops Orchestra released their third recording, *The Celtic Album*. Their first two albums—*Runnin' Wild: The Boston Pops Play Glenn Miller*, released in 1996, and last spring's *American Visions*—both received critical and popular acclaim. A Christmas album recorded last December is scheduled for release this fall.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he still holds. In January 1998, Mr. Lockhart was appointed Music Director of the Utah Symphony, effective with the 1998-99 season. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky.

Prior to his Boston Pops debut in June 1993, Keith Lockhart worked with singers Mandy Patinkin and Mel Tormé. As a guest artist, Mr. Lockhart has conducted the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Toronto Symphony, the Cleveland Orchestra, and the Los Angeles Chamber Orchestra; he is a frequent guest conductor with the Naples (Florida) Philharmonic. Notable recent guest conducting appearances include the Montreal Symphony, Colorado Symphony, Minnesota Orchestra, Singapore Symphony, National Arts Center Orchestra, New England Conservatory Symphony Orchestra, Hudson Valley Philharmonic, Phoenix Symphony, and the St. Paul Chamber Orchestra. He also conducted his Cincinnati Chamber Orchestra on several occasions and made his debut last summer with the New York Philharmonic. Upcoming engagements include debuts with the orchestras of Dallas, Seattle, Philadelphia, Vancouver, Buffalo, Milwaukee, and Taipei, as well as returns to the podium in Montreal, Toronto, Singapore, and St. Paul.

With his appointment to the position of Boston Pops Conductor, Keith Lockhart succeeded John Williams, who held that position from 1980 to 1993. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In addition, he serves as a "godparent" for the Emily A. Fifield Elementary School in Dorchester as part of the Boston Music Education Collaborative. In May 1996, Mr. Lockhart was awarded an honorary doctorate from the Boston Conservatory.



## John Williams

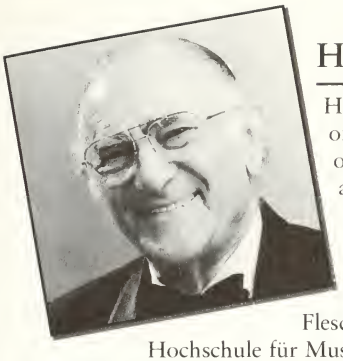
In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work.

John Williams has composed the music and served as music director for more than seventy-five films, including *Amistad*, *The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-five Academy Award nominations, most recently for *Amistad*, and has been awarded five Oscars, one British Academy Award, and sixteen Grammys, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. He recently completed the score to *Saving Private Ryan*, which was recorded in February under Mr. Williams's direction by members of the Boston Symphony Orchestra in Symphony Hall.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, a bassoon concerto (*The Five Sacred Trees)* premiered by the New York Philharmonic in 1995, a cello concerto premiered by Yo-Yo Ma and the Boston Symphony Orchestra in 1994, concertos for flute and violin recorded by the London Symphony Orchestra, and concertos for clarinet and tuba. His most recent work is a trumpet concerto commissioned by the Cleveland Orchestra. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, and themes for the 1984, 1988, and 1996 Summer Olympic games.

Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. He has led a highly acclaimed series of albums with the Boston Pops Orchestra on the Philips label and for Sony Classical. Among their recent recordings, all on Sony Classical, are *It Don't Mean a Thing If It Ain't Got That Swing*, with vocalist Nancy Wilson, *Williams on Williams: The Classic Spielberg Scores*, and *Summon the Heroes*, featuring Mr. Williams's theme for the 1996 Olympics.

Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has led the Boston Symphony Orchestra at Tanglewood and led subscription concerts for the first time in March 1997. He has appeared as guest conductor with the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Chicago Symphony, the Pittsburgh Symphony, the Dallas Symphony, the San Francisco Symphony, and the Los Angeles Philharmonic.



## Harry Ellis Dickson

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and music director of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, he graduated from the New England Conservatory of Music and studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras throughout the United States, Canada, Israel, and Ireland. Highlights of recent seasons include conducting engagements with the San Francisco Symphony, where he led three Pops concerts, including the opening concert of the Pops season in Davies Hall; a 1994 Boston Pops Orchestra concert at Tanglewood marking the centennial of Arthur Fiedler's birth; four highly successful holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland; and a Pops concert at the American College of Greece in Athens. In addition, Mr. Dickson conducts many Boston Pops concerts at Symphony Hall, on the Esplanade, and in many other areas of New England. At this year's "Salute to Symphony" concert, Mr. Dickson shared the Symphony Hall podium with Seiji Ozawa, Keith Lockhart, and John Williams. A highlight of the concert, which was telecast on WCVB-TV Channel 5, was a tribute to Mr. Dickson's 90th birthday year. He will also be honored by other organizations during this milestone year. On July 4, he will lead the Maryland Symphony on the historic Antietam battleground in Hagerstown, Maryland.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and an autobiography entitled *Beating Time, A Musician's Memoir*, published in spring 1995. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.




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Scott Andrews

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**Horns**
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Bob Winter–piano

**Librarians**
Marshall Burlingame
William Shisler
Sandra Pearson

**Personnel Managers**
Lynn G. Larsen
Bruce M. Creditor

**Stage Manager**
Peter Riley Pfitzinger

**Participating in a system of rotated seating*
*§ Substituting*
*‡ On sabbatical leave*

The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class..." So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

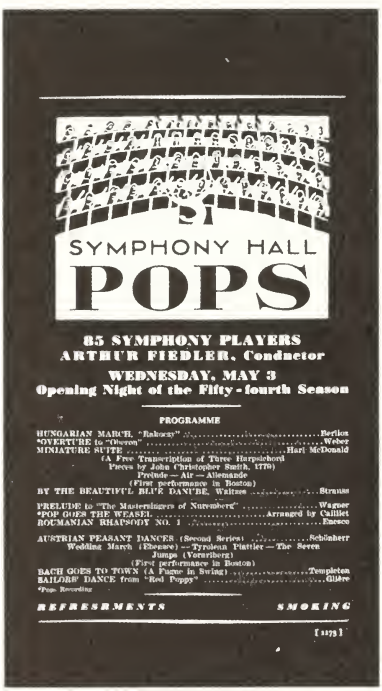
How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

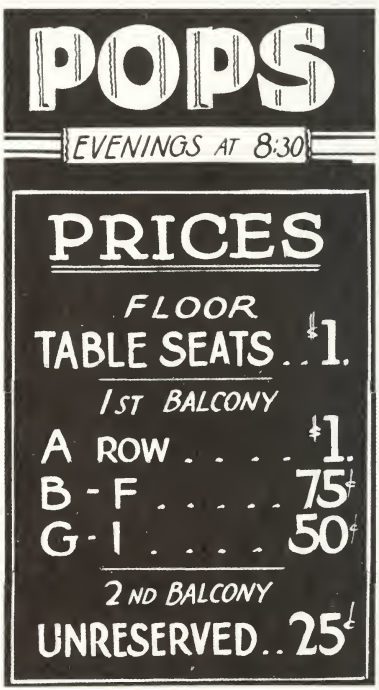
This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO again turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a

national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler




*Pops in the 1930s: high-style Art Deco and low prices*

had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program "Evening at Pops" was launched in 1969, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. "Evening at Pops" kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew the biggest audience in the history of orchestral concerts, with more than 400,000 people in attendance. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson, took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor; but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the "Evening at Pops" broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993 and at that time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and the third Conductor since Arthur Fiedler took over in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. During his first three seasons, Mr. Lockhart has conducted more than 200 concerts, made twenty television shows, led six tours with the Boston Pops Esplanade Orchestra, and recorded four albums.

**THE BOSTON POPS ORCHESTRA**
**KEITH LOCKHART,** *Conductor*
Monday evening, May 18, 1998, at 7

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"EVENING AT POPS"

**SPONSORED BY FIDELITY INVESTMENTS**

Spumante — Welcher
Commissioned by Keith Lockhart and the Boston Pops Orchestra

España Rhapsody — Chabrier

Presenting
MICHAEL MOSCHEN

Circus Polka — Stravinsky
Puttin' On the Ritz — Berlin-Kostal
Intermezzo from *Cavalleria rusticana* — Mascagni
Danse antique, from *Faust* — Gounod

BREAK

*Welcome to this special television session for "Evening at Pops." Tonight's performance by the Boston Pops Orchestra under the direction of Keith Lockhart is being taped by WGBH Boston for future broadcast on PBS's "Evening at Pops" series. Because the segments taped will become part of a television program it may be necessary to repeat certain sections of the music. Please participate in the way that you would during a regular evening Pops concert. Occasional scenes of the audience may be used.*



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Lisandro Adrover, music director and bandoneon

Santos Maggi, Oscar Gonzalez, Fabio Lapinta, bandoneons

Miguel A. Bertero, violin, Domingo Diani, double bass, Mario Araolaza, piano

with special guest

LESLIE CARON

Adios Nonino — Piazzolla-Adrover

A Evaristo Carriego — Robira-Adrover

MARCELA DURÁN, CARLOS GAVITO, dancers

Jealousy — Gade-Adrover

El Día Que Me Quieras — Gardel/Lepera-Adrover

CARLOS MOREL, vocalist

Tus Ojos De Cielo — Adrover

MIRIAM LARICI, CLAUDIO VILLAGRA, dancers

Finale: Lo Que Vendrá

MARCELA DURÁN, CARLOS GAVITO, MIRIAM LARICI, CLAUDIO VILLAGRA, SANDRA BOOTZ, GABRIEL ORTEGA, VERONICA GARDELLA, MARCELO BERNADAZ, NATALIA GOMEZ HILL, OSCAR MANDAGARAN, CORINA DE LA ROSA, JULIO BALMACEDA, CAROLINA ZOKALSKI, DIEGO DI FALCO, MARIA LORENA YACONO, CARLOS BORQUEZ, dancers

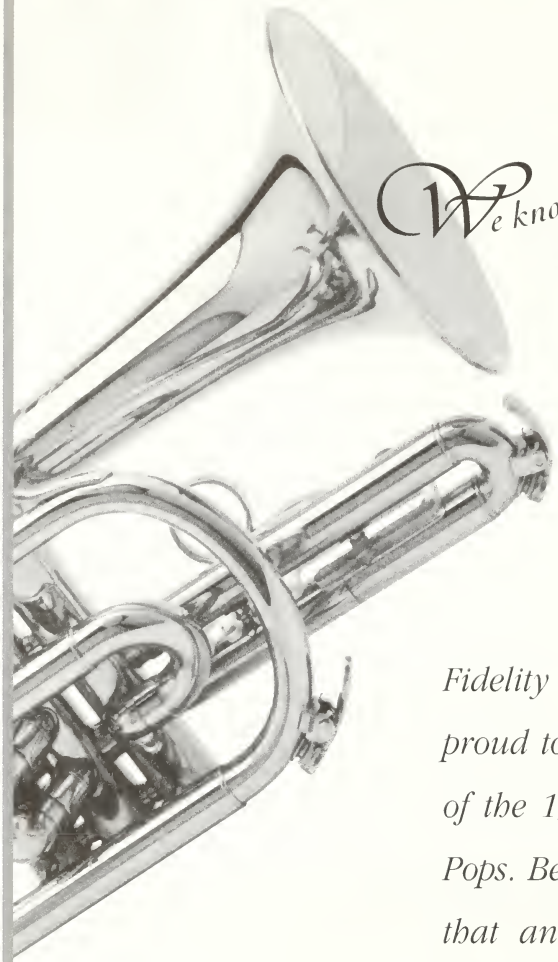
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The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.
Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, Fifth Avenue Limousine, and Giorgio Armani.

**The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon, and Fidelity Investments.**

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
Tuesday evening, May 19, 1998, at 8

"EVENING AT POPS"
SPONSORED BY FIDELITY INVESTMENTS

Please note that there will be only one intermission this evening and that the program has been changed to the following:

Overture to *Russlan and Ludmilla* — Glinka

Rumanian Rhapsody No. 1, Op. 11 — Enesco

Intermezzo from *Cavalleria rusticana* — Mascagni

Bolero — Ravel

INTERMISSION

Presenting
MARY CHAPIN CARPENTER
with John Jennings, music director, guitar, and vocals, and
Duke Levine, guitar and vocals

He Thinks He'll Keep Her — Carpenter/Schultz-Kessler
Where Time Stands Still — Carpenter-Kessler
Stones In the Road — Carpenter-Kessler
Shut Up and Kiss Me — Carpenter
I Am a Town — Carpenter-Kessler
Down At the Twist and Shout — Carpenter-Kessler

America — Simon-Morley
Thomas Rolfs, trumpet solo

Clarinet Concerto — Shaw
THOMAS MARTIN

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The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, Fifth Avenue Limousine, and Giorgio Armani.

**The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon, and Fidelity Investments.**

Among Those Present: Wall Street Journal; Governor Dummer Academy; St. Pius X Catholic Women's Club; Middleboro High School Music Dept.; American Express Corporate Services; USS Capricornus; AARP Chapter No. 207/Newport, R.I.; Millipore Corporation; EFS/Educational Field Studies, Inc.; Cumberland County School; Perkiomen Tours & Travel; Arlington Seniors Association; Laconia Savings Bank/Prestige Plus.

**THE BOSTON POPS ORCHESTRA**
**KEITH LOCKHART,** *Conductor*
Tuesday evening, May 19, 1998, at 8

"EVENING AT POPS"
**SPONSORED BY FIDELITY INVESTMENTS**

| | |
|---|---|
| Overture to *Russlan and Ludmilla* | Glinka |
| España Rhapsody | Chabrier |
| Bolero | Ravel |

INTERMISSION

| | |
|---|---|
| Rumanian Rhapsody, No. 1, Op. 11 | Enesco |
| America | Simon-Morley |
| Clarinet Concerto<br>THOMAS MARTIN | Shaw |

INTERMISSION

Presenting
MARY CHAPIN CARPENTER
with John Jennings, music director, guitar, and vocals, and
Duke Levine, guitar and vocals

| | |
|---|---|
| He Thinks He'll Keep Her | Carpenter/Schultz-Kessler |
| Where Time Stands Still | Carpenter-Kessler |
| Stones In the Road | Carpenter-Kessler |
| Let Me Into Your Heart | Carpenter |
| I Am a Town | Carpenter-Kessler |
| Down At the Twist and Shout | Carpenter-Kessler |

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Baldwin Piano

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**THE BOSTON POPS ORCHESTRA**
**KEITH LOCKHART,** *Conductor*
Wednesday evening, May 20, 1998, at 8

Liberty Fanfare — Williams

Appalachian Morning — Halley-P. Williams

America — Simon-Morley

*A Tribute to John Philip Sousa*

Presidential Polonaise
*Peaches and Cream* Foxtrot
Prelude to *El Capitán*

INTERMISSION

Overture to *Russlan and Ludmilla* — Glinka

Viola Concerto in D — Stamitz
Allegro (non troppo)
Andante moderato
Rondo (Allegretto)
MICHAEL ZARETSKY

INTERMISSION

*The Best of Duke Ellington*

Caravan — arr. Hayman

Mood Indigo — arr. Hayman

It Don't Mean a Thing (If It Ain't Got That Swing) — arr. Nestico

Clarinet Concerto — Shaw
THOMAS MARTIN

Back Bay Shuffle — May
MR. MARTIN

Sing, Sing, Sing — Prima/Goodman-Hyman

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The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, Fifth Avenue Limousine, and Giorgio Armani.

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Among Those Present: Hundred Club of Massachusetts, Inc.; Crossroads for Kids, Inc.; Wellesley College Senior Class; The Newcomers Club of Chatham; Faith Lutheran Church, Quincy, Mass.; Season-At-Symphony; Princeton Commons Men's Club; St. Patrick's Women's Guild, Pelham, N.H.; Everett Emblem Club #32; Trinity Episcopal Church of Melrose; Ursuline Academy Humanities Club; Old Colony Lodge AF & AM; Bayer Pharmaceuticals; Lagat School of Ballet, ASRB, Inc.; A.Y.A. Fitchburg YMCA; Sutherland Tours/AAA Southern New England; St. Theresa's Women's Club; St. Patrick Mothers' Club, Stoneham, Mass.; Bell Atlantic Alumni Council; Boston Symphony Association of Volunteers; North Hill; Sharing and Caring.

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**THE BOSTON POPS ORCHESTRA**
**KEITH LOCKHART,** *Conductor*
Thursday evening, May 21, 1998, at 8

SPONSORED BY BANKBOSTON

Liberty Fanfare — Williams

Appalachian Morning — Halley-P. Williams

America — Simon-Morley

*A Tribute to John Philip Sousa*

Presidential Polonaise
*Peaches and Cream* Foxtrot
Prelude to *El Capitán*

INTERMISSION

Overture to *Russlan and Ludmilla* — Glinka

Viola Concerto in D — Stamitz
Allegro (non troppo)
Andante moderato
Rondo (Allegretto)
MICHAEL ZARETSKY

INTERMISSION

*The Best of Duke Ellington*

Caravan — arr. Hayman

Mood Indigo — arr. Hayman

It Don't Mean a Thing (If It Ain't Got That Swing) — arr. Nestico

Clarinet Concerto — Shaw
THOMAS MARTIN

Back Bay Shuffle — May
MR. MARTIN

Sing, Sing, Sing — Prima/Goodman-Hyman

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Baldwin Piano

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Among Those Present: Retired United Airlines Employees; Faith Moore Associates; Nazareth and Life Resources; Junior League of Boston; Boston Symphony Association of Volunteers; Gardner High School Band/Chorus; Middletown Middle School; New England Sights; Brae Burn Country Club; Dorchester Board of Trade; Wheat First Union; Saddle River Travel.

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*

Friday evening, May 22, 1998, at 8

JOHN WILLIAMS conducting
**SPONSORED BY UNITED AIRLINES**

Please note that this evening's program has been changed to the following:

Overture to *Candide* — Bernstein

Chester — Billings

Excerpts from *Seven for Luck* — Williams/Dove

Song—Chocolate—Black on a Saturday Night

CYNTHIA HAYMON, soprano

Song texts appear on page 37 of the program book.

Dry Your Tears, Afrika, from *Amistad* — Williams

THE GNE CHILDREN'S CHORUS

Let It Shine — trad.-Floyd

This Little Light of Mine—Angels Watching Over Me—
Swing Low, Sweet Chariot—This Little Light of Mine (reprise)

MS. HAYMON and THE GNE CHILDREN'S CHORUS

INTERMISSION

Porgy and Bess Violin Fantasy — Gershwin-Courage

JOSHUA BELL

Embraceable You — Gershwin-Brohn

MR. BELL

INTERMISSION

'S Wonderful, from *Funny Face* — Gershwin-Ramin

Dancing with Fred Astaire — arr. Ramin

Top Hat, White Tie and Tails—I Won't Dance—Dancing in the Dark—The Continental—Change Partners—The Carioca

Love Theme from *Titanic* — Horner-Starobin

Flight to Neverland, from *Hook* — Williams

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The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, Fifth Avenue Limousine, and Giorgio Armani.

**The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon, and Fidelity Investments.**

Among Those Present: Morse Pond School Band, Falmouth; Biddeford High School; Billerica Friends of Music; Kittatinny Regional High; North Kingstown High School Band; North Cumberland Middle School; Historic Deerfield, Inc.; Central High School Band; Kiwanis Club of Plymouth; Conestoga Tours; Friends of the Fine Arts Center, UMass Amherst; United Airlines; Men's Fellowship, First Parish Church, York, Maine; Southern Nazarene Univrsity; Hoesct Marion Laboratories; Intervoyage.

**THE BOSTON POPS ORCHESTRA**
**KEITH LOCKHART,** *Conductor*
Friday evening, May 22, 1998, at 8

JOHN WILLIAMS conducting
**SPONSORED BY UNITED AIRLINES**

Overture to *Candide* — Bernstein

Chester — Billings-Maganini

Excerpts from *Seven for Luck* — Williams/Dove
Song—Chocolate—Black on a Saturday Night
CYNTHIA HAYMON, soprano

Song texts appear on page 37.

Flight to Neverland, from *Hook* — Williams

INTERMISSION

'S Wonderful, from *Funny Face* — Gershwin-Ramin

Porgy and Bess Violin Fantasy — Gershwin-Courage
JOSHUA BELL

INTERMISSION

Dancing with Fred Astaire — arr. Ramin
Top Hat, White Tie and Tails—I Won't Dance—
Dancing in the Dark—The Continental—Change Partners—
The Carioca

Embraceable You — Gershwin-Brohn

I Got Rhythm — Gershwin-Brohn
MR. BELL

Dry Your Tears, Afrika, from *Amistad* — Williams
THE GNE CHILDREN'S CHORUS

Let It Shine — trad.-Floyd
This Little Light of Mine—Angels Watching Over Me—
Swing Low, Sweet Chariot—This Little Light of Mine (reprise)
MS. HAYMON, THE GNE CHILDREN'S CHORUS

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The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

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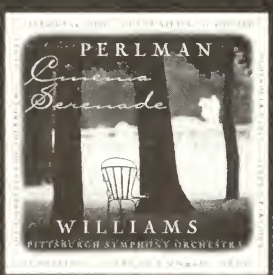
*featuring*

*Fantasy for Violin and Orchestra on Porgy and Bess*
(world premiere recording)
Songs for Violin and Orchestra: *I Got Rhythm, Liza, Embraceable You, Love is Here to Stay, Sweet and Low-Down, Nice Work If You Can Get It, But Not For Me*
*Three Preludes* (Heifetz transcription for violin and piano)

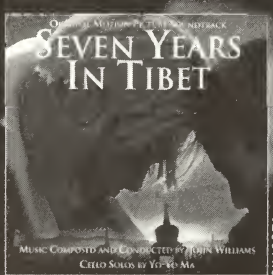
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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
Saturday evening, May 23, 1998, at 8

"EVENING AT POPS"
SPONSORED BY FIDELITY INVESTMENTS
Please note that this evening's program has been changed to the following:

JOHN WILLIAMS conducting

Overture to *Candide* — Bernstein

Chester — Billings

Excerpts from *Seven for Luck* — Williams/Dove
Song—Chocolate—Black on a Saturday Night
CYNTHIA HAYMON, soprano
Song texts appear on page 37 of the program book.

Dry Your Tears, Afrika, from *Amistad* — Williams
THE GNE CHILDREN'S CHORUS

Let It Shine — trad.-Floyd
This Little Light of Mine—Angels Watching Over Me—
Swing Low, Sweet Chariot—This Little Light of Mine (reprise)
MS. HAYMON and THE GNE CHILDREN'S CHORUS

INTERMISSION

Porgy and Bess Violin Fantasy — Gershwin-Courage
JOSHUA BELL

Embraceable You — Gershwin-Brohn
MR. BELL

INTERMISSION

KEITH LOCKHART conducting

Clarinet Concerto — Shaw
THOMAS MARTIN

*The Best of Duke Ellington*

Caravan — arr. Hayman
Mood Indigo — arr. Hayman
It Don't Mean a Thing (If It Ain't Got That Swing) — arr. Nestico

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Baldwin Piano

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**THE BOSTON POPS ORCHESTRA**
**KEITH LOCKHART,** *Conductor*
Saturday evening, May 23, 1998, at 8

JOHN WILLIAMS conducting
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Overture to *Candide* — Bernstein

Chester — Billings-Maganini

Excerpts from *Seven for Luck* — Williams/Dove
Song—Chocolate—Black on a Saturday Night
CYNTHIA HAYMON, soprano

Song texts appear on page 37.

Flight to Neverland, from *Hook* — Williams

INTERMISSION

'S Wonderful, from *Funny Face* — Gershwin-Ramin

Porgy and Bess Violin Fantasy — Gershwin-Courage
JOSHUA BELL

INTERMISSION

Dancing with Fred Astaire — arr. Ramin
Top Hat, White Tie and Tails—I Won't Dance—
Dancing in the Dark—The Continental—Change Partners—
The Carioca

Embraceable You — Gershwin-Brohn

I Got Rhythm — Gershwin-Brohn
MR. BELL

Dry Your Tears, Afrika, from *Amistad* — Williams
THE GNE CHILDREN'S CHORUS

Let It Shine — trad.-Floyd
This Little Light of Mine—Angels Watching Over Me—
Swing Low, Sweet Chariot—This Little Light of Mine (reprise)
MS. HAYMON, THE GNE CHILDREN'S CHORUS

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THE BOSTON POPS
ESPLANADE
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KEITH LOCKHART
*Conductor*

**First Violins**
Joseph Scheer
Michael Rosenbloom
Lisa Crockett
Kristina Nilsson
Brynn Albanese
Maynard Goldman
Sandra Kott
Anita Brooker
Diane Pettipaw
Cynthia Cummings
Gerald Mordis
James Orent
Paul MacDowell
Melissa Howe
Gregory Vitale
John Harrison

**Second Violins**
Clayton Hoener
Jennifer Elowitch
Susan Shipley
Sarah Roth
Colin Davis
Pattison Story
Julie Leven
Kay Knudsen
Rebecca Katsenes
Liana Zaretsky
Priscilla Hallberg

**Violas**
Kenneth Stalberg
Jean Haig
Anne Black
Susan Culpo
Donna Jerome
Barbara Wright
Lisa Suslowicz

**Cellos**
Ronald Lowry
David Finch
George Seaman
Theresa Borsodi
William Rounds
Toni Rapier
Kevin Crudder
Mark Simcox

**Basses**
Robert Caplin
Barry Boettger
Joseph Holt
Gregory Koeller
Elizabeth Foulser
Prentice Pilot
Mark Henry

**Flutes**
Marianne Gedigian
Linda Toote

**Piccolo**
Iva Milch

**Oboes**
Laura Ahlbeck
Frank Charnley

**English Horn**
Barbara LaFitte

**Clarinets**
Ian Greitzer
Aline Benoit

**Bass Clarinet**
Edward Avedisian

**Bassoons**
Ronald Haroutunian
Donald Bravo

**Contrabassoon**
Margaret Phillips

**Horns**
Kevin Owen
Richard Menaul
Nona Gainsforth
Thomas Haunton
Richard Greenfield

**Trumpets**
Bruce Hall
Gregory Whitaker
Dennis Alves
Joseph Foley

**Trombones**
Darren Acosta
Lawrence Isaacson
Mark Cantrell

**Tuba**
Randall Montgomery

**Timpani**
Everett Beale

**Percussion**
Fred Buda
Richard Flanagan
Neil Grover
Patrick Hollenbeck

**Harp**
Sarah Ericsson

**Piano**
Bob Winter

**Librarians**
Marshall Burlingame
William Shisler
Sandra Pearson

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**THE BOSTON POPS ESPLANADE ORCHESTRA**
**KEITH LOCKHART,** *Conductor*

Sunday evening, May 24, 1998, at 7:30

POPS IN LOVE

Strike Up the Band — Gershwin-Green

Suite from *Porgy and Bess* — Gershwin-Courage
Prelude—Summertime—I Got Plenty of Nuttin'—
Bess, You Is My Woman Now—I Can't Sit Down—It Ain't
Necessarily So—I Loves You, Porgy—There's a Boat Dat's
Leaving Soon for New York—Oh Lawd, I'm on My Way

INTERMISSION

Violin Concerto in D, Opus 35 — Tchaikovsky
Allegro moderato—Moderato assai
Canzonetta: Andante
Finale: Allegro vivacissimo
VADIM GLUZMAN

INTERMISSION

Overture to *Gypsy* — Styne-Ramin

*A Tribute to Judy Garland*

Over the Rainbow, from *The Wizard of Oz* — Arlen-Courage
The Trolley Song, from *Meet Me In St. Louis* — Blane/Martin-Salinger/Courage

Gershwin in Love — arr. Sebesky
Love Walked In—Our Love Is Here to Stay—
Someone to Watch Over Me—The Man I Love

Love Is Sweeping the Country, from *Of Thee I Sing* — Gershwin-Ramin

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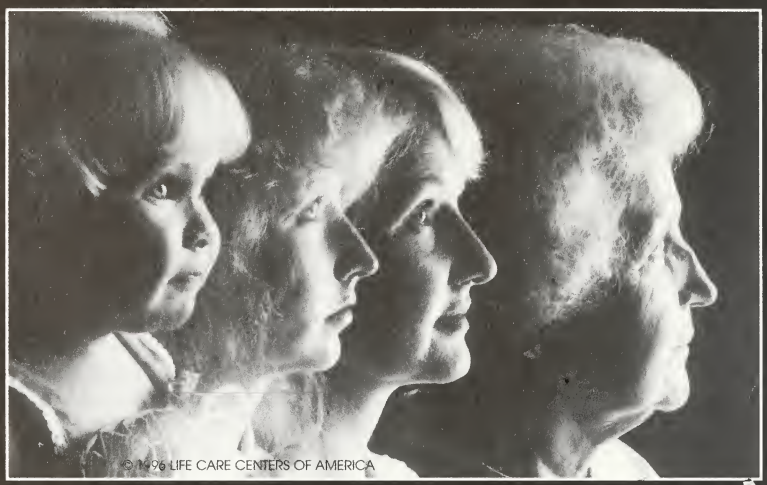
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**SPECIAL THANKS.** An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for more than sixty years. The Pops is grateful to the Chiles Foundation and Fidelity Investments for their generous assistance, which is helping to sustain this tradition by funding the introduction of important new works to the Boston Pops repertory. These include commissions of new works as well as special arrangements of Broadway show tunes, Hollywood film scores, and medleys, such as this year's *Spumante* (a new commissioned work by Dan Welcher), arrangements of "Fascinating Rhythm" and the Love Theme from *Titanic*, and the new medleys "Mostly Motown!" and "Gershwin in Love."

**SPUMANTE, Festive Overture for Large Orchestra**
*Dan Welcher (b.1948)*

Spumante, *the first work commissioned by Keith Lockhart for the Boston Pops Orchestra, was performed for the first time at this year's Opening Night at Pops concert. The composer has provided the following note:*

Like the Italian sparkling wine for which it is named, this overture is designed for a celebration. It celebrates the opening of the 1998 season of the Boston Pops, which commissioned the work, and it also celebrates my own fiftieth year of life with a nostalgic look backward at a style of composition that was popular in the '40s and '50s.

Beginning with a "pop" and a burst of bubbles, the overture follows a course familiar to most concertgoers: two main themes, a development, and a restatement of both themes. What's a bit unusual is that the second theme is the same as the first theme, only inside-out, with a different rhythm and meter. This technique, called inversion, is as old as Bach, and was used extensively by Brahms and other late Romantics. But the style of *Spumante* pays homage to the kind of music that first caught my attention as a child: the neoclassic music of the American '40s and '50s, by composers such as William Schuman, Vincent Persichetti, Samuel Barber, and Walter Piston. This music is the true celebration of *Spumante*.

The first theme, heard after the introductory fanfare music, is stated by the solo trumpet in a lively 3/4 meter. It is restated by the orchestra, and then a secondary subject appears in muted trumpets and percussion. The main theme then reappears with the second subject bubbling along beside it. After a brief transition, the second melody is announced in low strings and clarinets, in a changing meter scheme of 3/4 and 2/4. This almost vocal tune sounds as though it should have words...and indeed it might someday.

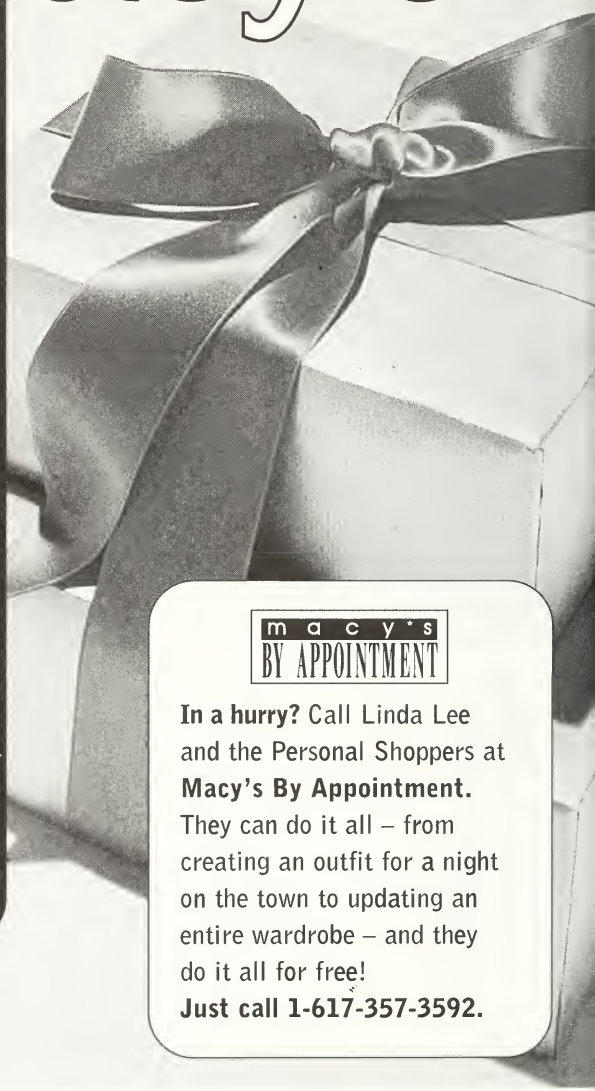
The development begins with slow rumination on the second theme, in the solo oboe. It leads dreamily into a brisk fugue, which also turns out to be the development of the first theme. Set in 4/4, the fugue proceeds in a rather formal four-voice setting in a true neoclassic style. As it develops, in woodwinds and strings, brass and percussion interjections occur, until at length the main theme, in its original form, returns triumphantly. The singable second tune then reappears with the fugue subject rollicking

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alongside it. The overture concludes with a backwards presentation of the introductory material, as the revelers lift their glasses in a final toast.

*CIRCUS POLKA*
*Igor Stravinsky (1882-1971)*

Surely the most unusual commission that choreographer George Balanchine ever received was to direct a dance for the elephants of the Barnum and Bailey Circus in 1942. Balanchine was told that he could have any music he chose for this act. He evidently called Stravinsky on the telephone and asked him to compose music for a dance. "What kind of music?" asked the composer. "A polka." "For whom?" "Elephants." "How old?" "Young." "If they are very young, I'll do it." And so Stravinsky's delightful *jeu d'esprit* came to be written for its most unlikely audience. The *Circus Polka* maintains a strict 2/4 meter throughout (something that is otherwise rare in Stravinsky, but perhaps he thought the elephants would have trouble counting!), and he quotes a familiar phrase from Schubert's *Marche Militaire* as a contrasting theme. The premiere took place in Madison Square Garden in the spring of 1942 and highlighted Modoc, the "prima ballerina" of the pachyderms. The act was given some 425 times!

INTERMEZZO from *CAVALLERIA RUSTICANA*
*Pietro Mascagni (1863-1945)*

By his mid-twenties Mascagni had already written three unperformed full-length operas. He composed *Cavalleria Rusticana (Rustic Chivalry)* in response to a publisher's competition for a new one-act opera. It was one of the winners, and its first performance, in 1890, made the young man famous overnight. He never managed to repeat


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About the Tango

*The following note was provided by Luis Bravo's* Forever Tango:

"The tango," says Luis Bravo, "is the music of the emigrant, of someone who is always leaving and never finds home." The tango was born of a culture created by the thousands of men who were forced to leave their homes and families during the last twenty-five years of the nineteenth century by the desperate poverty of a disintegrating Europe. They boarded crowded steamers in Napoli and Genoa, Marseilles and Hamburg, Belfast, and Istanbul to seek their fortunes in America.

Those who went to South America usually ended up in the packing houses along the Riachuelo in Buenos Aires and near the port in Montevideo, Uruguay. They worked from dawn to sundown in the heat and the stench of the abbatoirs or along the docks of the mud-colored Rio de la Plata. At night the Italian, French, Irish, and German immigrants crowded into the bars and gathered at the street corners of the *arrabales*, where they drank cheap wine and sang mournful Neapolitan and Andalusian love songs to the women they left behind. "The tango belonged in the night," says Bravo. It was a man's world. Violence was common, stoked by alcohol and cocaine. Knife-wielding toughs—the *compadrones*—ruled the arrabales. Many of the early tangos tell the stories of these violent confrontations.

Eventually women, many of them prostitutes, came to the ports. They, too, found their way into the tango. The *enramadas* (brothels) where they plied their trade around the turn of the century became the show place for the tango. "The tango is known as music of passionate love," says Argentine philosopher Ricardo Gomez. "But it's actually the music of loneliness and lust. Look closely at the dancers and you'll see the relationship between the prostitute and her client. The dance is intricate, legs intertwine, but all of the movement is from the waist down. If properly danced, the upper body is stiff, the look between the dancers intense but distant. It is the intensity of lust and power."

Initially, the moralistic (but not necessarily moral) Argentine high society rejected the tango. But the spoiled children of the landowners and cattle barons began to make their way to the enramadas. Then shortly after World War I, a group of Argentine intellectuals on their annual sojourn to Paris, demonstrated the "indecent" tango to their friends. It was soon the craze of Parisian ballrooms.

Always looking to Europe, Argentinian society promptly reimported the tango. And with the times, it began to change. The compadron locked in combat was replaced by the *compadrito* with a wide-rimmed hat pulled down over one eye, a white handkerchief tied raffishly around his neck, a short coat, and tight trousers. A knife at his side was the only lingering reference to dockside thugs. As the dance continued to evolve, it entered the better dance halls of Buenos Aires. The dramatic hat and silk handkerchief were replaced by a black tuxedo, patent leather shoes, spats, and silk top hat.

*Forever Tango* hearkens back to the days of immigrant despair, recapturing those raw emotions, revisiting those historic ghettos. Listen to the pain of the bandoleón. Feel the sadness of the dancers. "You'll see everything is a lie," says Luis Bravo. "You'll see nothing is love. You'll see the world doesn't care. It just keeps turning, turning."

"All my life," he says, "I, too, have been leaving somewhere. I was an immigrant in my own country. The tango feels like my destiny."



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that success through a long career of operatic composition, but his stormy, passionate masterpiece of love, jealousy, and murder on a sunny Easter Sunday in a small Sicilian town is constantly with us. The *Intermezzo* provides a brief respite from the tensions of the plot between the two scenes of the single act.

DANSE ANTIQUE from *FAUST*
*Charles Gounod (1818-93)*

Gounod entertained for a time a casual interest in studying for the priesthood, but it was never a serious vocation, and he finally relinquished it without regret. But during his early years he composed a great deal of music for the church. The gifted mezzo-soprano Pauline Viardot persuaded him to write his first opera, *Sapho*, produced in 1851. As is so frequently the case, Gounod's first two operas were failures (few composers—even the greatest—manage to solve the problems of dramatic expression and theatrical timing on their first outings). But in 1858 he became associated with the Théâtre-Lyrique in Paris; during the next decade he wrote five operas for that theater, and they include the works by which Gounod is most frequently remembered today. The first of these—and the most lasting success of Gounod's life—was *Faust* (1859), which was regarded, a generation or two ago, as one of the few "perfect" operas ever composed. The "ancient dance" takes place in the final act during a scene in which Faust sees a vision of the most beautiful queens and courtesans of antiquity.

OVERTURE to *RUSSLAN AND LUDMILLA*
*Mikhail Glinka (1804-57)*

Glinka is regarded as the founder of the Russian nationalist school in the nineteenth century, the composer who first showed his comrades how to evoke the history and culture of their own nation in music. Probably his most popular piece worldwide is the brilliant overture to the opera based on Pushkin's fantastic, ironic fairy-tale *Russlan and Ludmilla*, composed between 1837 and 1842. With its exuberant rhythms and sometimes pungent harmonies, the opera has been called "the most seminal work in the history of Russian music." Outside of Russia, the overture is far and away the best-known portion of the score.

ESPAÑA, RHAPSODY FOR ORCHESTRA
*Emmanuel Chabrier (1841-94)*

Though he wrote a great deal of music, including several operas, and had a strong influence on Debussy and Ravel, among others, most people only know a single work by Chabrier—this vivid, sun-drenched evocation of Spain composed in 1883 after the composer and his wife took a memorable trip to Iberia, where he heard flamenco for the first time. He wrote to his publisher of the dancing, the guitars, the dazzling smiles of the ladies, and the "endless variety of rhythms" superimposed on a basic 3/4 pattern. Once back in France, Chabrier recaptured these memories in music that immediately carries us all to Seville and sets us dancing.

*BOLERO*
*Maurice Ravel (1875-1937)*

In 1928 the dancer Ida Rubinstein commissioned Ravel to write a short ballet that would feature her dancing in a Spanish style. This was a congenial project, because Ravel had always been fascinated by the dance and preoccupied with Spanish music.

He wrote what he later insisted was merely an experiment, "a piece…consisting wholly of orchestral tissue without music." A slow, marked rhythmic pattern is stated quietly by the snare drum, which repeats it unchanged several hundred times, while the remainder of the orchestra sings "folk tunes of the usual Spanish-Arabian kind," as Ravel called them. Gradually, obsessively, the level of sound builds (corresponding, in the ballet, to Ida Rubinstein's solo dance before and through twenty male dancers whom she gradually aroused from a state of apathy to high excitement).

### CONCERTO FOR CLARINET
*Artie Shaw (b.1910)*

New Haven-born Arthur Arshawsky became famous as one of the great clarinetists, bandleaders, and composers of the swing era under the name Artie Shaw. In 1936 he founded a band with a most unusual instrumentation, including a string quartet, three rhythm instruments, and his own clarinet. Later he added two trumpets, trombone, sax, and a singer, but even so the group may have been too novel, because he was forced to disband it in 1937. The following year he created a more traditional swing band and recorded his first big hit, a version of Cole Porter's *Begin the Beguine*. Though he was seen as a rival and a challenge to Benny Goodman, Shaw was basically a very shy man who did not enjoy the limelight, and he largely withdrew from public performance after the early 1940s, though he continued to study and compose, flirting with classical music, as in his Concerto for Clarinet of 1940.

### LIBERTY FANFARE
*John Williams (b.1932)*

Ever since the soaring, fanfare-like main theme that he composed for *Star Wars* brought him to prominence, John Williams has been in demand to write more fanfares for special occasions. When the Boston Pops was invited to perform at the Fourth of July ceremony in 1986, at which the restored Statue of Liberty was unveiled and her torch relit, Mr. Williams was commissioned to write a new fanfare, to be heard 'round the world during the concert televised as part of the weekend's festivities. By their very nature, fanfares are brief and affirmative; they bring people together for a few minutes of celebration and remembrance, lifting spirits and lightening hearts.

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*PRESIDENTIAL POLONAISE*
*John Philip Sousa*

Late in the administration of Chester A. Arthur (1881-85), the President discussed with John Philip Sousa (who was director of the U.S. Marine Band, an ensemble known as "the President's own") the suitability of the traditional song "Hail to the Chief" when announcing his arrival. When Sousa informed Arthur that it was actually an old Scottish boating song and not of American origin, the President asked him to replace it with a more appropriate composition. In 1886 Sousa wrote two "presidential" pieces, to be used as needed. One of these is the extremely familiar march *Semper Fidelis*, but the other was the now-forgotten *Presidential Polonaise*. Sousa completed the original version, for band, that November, and on January 18, 1889, he completed the version for orchestra to be heard at this concert.

PRELUDE to *EL CAPITÁN*
*John Philip Sousa*

Though he is best remembered today as a composer of marches and a brilliant showman, John Philip Sousa was trained as a violinist and achieved one his earliest successes in the musical theater. In 1879, Gilbert and Sullivan's *HMS Pinafore* became a sensation all over the United States; at that time international copyrights were ineffectual and hundreds of local theater companies, both professional and amateur, produced their own versions (without bothering to pay any royalties to the original creators). For these pirated performances, someone had to orchestrate the piano-vocal score of the work, which is all that was published.

In self-defense Gilbert and Sullivan sailed to New York with their own original production and Sullivan's own orchestration. But out of curiosity, the two men visited some of the other productions playing in New York (a half dozen of them!) when they arrived. Generally they found these to be poor and contemptible, with Gilbert's wit coarsened and Sullivan's music badly handled. Of one production, though, Sullivan declared that the orchestration was first-rate and the musical direction superb. It was a performance by the Philadelphia Church Choir Company under the direction of the twenty-five-year-old Sousa.

Sousa himself went on to write about a dozen works for the musical theater, half of which were produced. They were greatly inspired by the model of Gilbert and Sullivan. Of these the most successful by far was *El Capitán*; several of its tunes later on became the basis for one of Sousa's most popular marches, which bore the same title. The prelude to the opera is a brief introduction, hinting at a few of the tunes that will return later on.

VIOLA CONCERTO IN D
*Carl Stamitz (1745-1801)*

Carl Stamitz was the son of the famous Johann Stamitz, a founder of the Mannheim school of composers that wrote for the most brilliant orchestra of its day (Mozart called it "an orchestra of generals") and thereby played a major role in creating the new-fangled symphony. The younger Stamitz was even more prolific than his father. Like Mozart, Carl Stamitz began his musical training with his father, though Johann died when the boy was only eleven. Carl himself played violin in the Mannheim orchestra and became a brilliant performer, both on the violin and viola. He traveled all over Europe, performing and absorbing musical influences. He wrote at least fifty-one



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symphonies, thirty-eight *symphonies concertantes* (a kind of combination symphony/concerto), and more than sixty concertos. It seems almost certain that he wrote this viola concerto to show himself off in his various concert tours.

## SEVEN FOR LUCK
*John Williams*

This week, Boston Pops audiences have the opportunity to hear three of the seven songs from John Williams's new work *Seven For Luck*, a tribute to the Black experience of womanhood set to texts of Rita Dove, former United States Poet Laureate. The world premiere of the entire work will be given this summer at Tanglewood, also under the composer's direction.

### Song

When I was young, the moon spoke in riddles
and the stars rhymed. I was a new toy
waiting for my owner to pick me up.

When I was young, I ran the day to its knees.
There were trees to swing on, crickets for capture.

I was narrowly sweet, infinitely cruel,
tongued in honey and coddled in milk,
sunburned and silvery and scabbed like a colt.

And the world was already old.
And I was older than I am today.

### Chocolate

Velvet fruit, exquisite square
I hold up to sniff
between finger and thumb—

how you numb me
with your rich attentions!
If I don't eat you quickly,

you'll melt in my palm.
Pleasure seeker, if I let you,
you'd liquefy everywhere.

Knotted smoke, dark punch
of earth and night and leaf,
for a taste of you

any woman would gladly
crumble to ruin.
Enough chatter: I am ready

to fall in love!

### Black on a Saturday Night

This is no place for lilac
or somebody on a trip
to themselves. Hips
are an asset here, and color
calculated to flash
lemon bronze cerise
in the course of a dip and turn.
Beauty's been caught lying
and the truth's been rubbed raw:
Here, you get your remorse
as a constitutional right.

It's always what we don't
fear that happens, always
not now and why are
you people acting this way
(meaning we put in petunias
instead of hydrangeas and reject
ecru as a fashion statement).

But we can't do it—naw, because
the wages of living are sin
and the wages of sin are love
and the wages of love are pain
and the wages of pain are philosophy
which leads definitely to an attitude
and an attitude will get you
nowhere fast so you might as well
keep dancing dancing till
tomorrow gives up with a shout,
'cause there is only
Saturday night, and we are in it—
black as black can,
black as black does,
not a concept
nor a percentage
but a natural law.

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*Notes continue on next page.*

PORGY AND BESS VIOLIN FANTASY
*George Gershwin (1898-1937); arr. Alexander Courage*

George Gershwin's premature death from a brain tumor a few months before his thirty-ninth birthday prevented him from following up the achievement of *Porgy and Bess*, the largest and most daring of his ventures into the "classical" realm and arguably the finest opera yet produced by an American. For many years *Porgy and Bess* was reduced to the scope of a Broadway musical by performances that omitted a good half of the score, concentrating only on the hit songs. But recent revivals and recordings have demonstrated beyond any doubt its theatrical effectiveness when performed in full and its force as a deeply moving human document. In this latest incarnation, arranger Alexander Courage has used Gershwin's timeless music as the basis for a fantasy for violin and orchestra.

CHESTER
*William Billings (1746-1800)*

One of the earliest American composers to achieve anything like general fame was the one-eyed tanner-composer William Billings. He was a singing master, who traveled from town to town setting up singing schools for all and sundry in the community. These involved a few days' or a few weeks' instruction in the rudiments of reading music and rehearsals of some of the pieces in the songbook that the instructor sold to the members of the class, followed by a concert of the newly-learned music. In addition to being a high point in the local cultural season (especially in rural communities), singing schools were grand social events, one of the few opportunities for young ladies and young gentlemen to mix with reasonable informality. Billings published four volumes of his music, and some of his pieces achieved considerable fame. Many of them, especially *Chester*, have become well-known through a revival of the old tunebooks by modern singing groups. With a new set of words that Billings added after the outbreak of the Revolution, this tune became regarded as the "battle hymn of the Revolution":

Let tyrants shake their iron rods,
And slavery clank her galling chains.
We fear them not, we trust in God—
New England's God forever reigns

VIOLIN CONCERTO IN D, Opus 35
*Peter Ilyich Tchaikovsky (1840-93)*

Tchaikovsky composed his Violin Concerto in March and April 1878 for the great Russian violinist Leopold Auer while staying in Switzerland to escape the consequences of his disastrous marriage. But when Auer first saw the score, he found some of the violin writing impracticable. (He is reputed to have declared the concerto "impossible to play," but he later denied this.) Tchaikovsky, hurt at Auer's delay in performing the piece, published the work again with a new dedication to violinist Adolf Brodsky, who gave the first performance in Vienna, a musical center unfriendly to Tchaikovsky. In any case, the orchestra at that performance was totally unprepared, and Brodsky's skilled execution of the solo part could not make up for the awful playing of the ensemble, and the work was hissed. The notorious Viennese critic Eduard Hanslick concluded his review by saying, "There may be compositions whose stink one can hear." Today, of course, Tchaikovsky's Violin Concerto is indispensable and much loved. The first movement starts with a simple, graceful melody in the violins—a melody that will

not return. Soon the orchestral part grows more portentous, preparing for the soloist's entrance. The melodic flow of exposition is a joy to contemplate for sheer invention but also a marvel of continuing development, as tiny figures from one tune crop up, subtly varied, in the next. The Andante is an extended song into which Tchaikovsky poured all the yearning of his nostalgia, of his longing to be back in Russia. The finale is vigorous, even pictorial, with hints of peasant bagpipes and dances, vivid in its color and rhythm, but not in its smell! Even at its most virtuosic, the solo part is designed to color and highlight the melodic unfolding of the movement. Surely it is this open-hearted singing quality that has won all hearts for the last century.

### OVER THE RAINBOW
*Harold Arlen (1905-86)*

Though Harold Arlen wrote any number of unforgettable songs that have enriched our lives—"Stormy weather," "Between the Devil and the Deep Blue Sea," "I've Got the World on a String," "Ac-cent-chu-ate the Positive," "Come Rain or Come Shine," "Blues in the Night," "One for my Baby (and One More for the Road)," "That Old Black Magic," and so on—there is one that has been popular with all ages from the merest toddler on up since the first time a fourteen-year-old Judy Garland sang it early in the 1939 film version of *The Wizard of Oz*. When lyricist E.Y. "Yip" Harburg first heard the tune, he didn't think it was right for a little girl in Kansas. But, at Ira Gershwin's suggestion, Arlen speeded it up and simplified the harmonies, and an excited Harburg crafted the now familiar lyrics. It is well known that the studio heads were not at all enthusiastic about "Over the Rainbow" and tried to have it cut from the picture. Only the stormy intervention of producer Arthur Freed (three times!) saved it. The rest, as they say, is history.

### LOVE IS SWEEPING THE COUNTRY
*George Gershwin (1898-1937)*

The most unlikely presidential campaign of all time was also the most melodious. It took place in the 1931 musical *Of Thee I Sing*, a satire of American politics with a book by Morrie Ryskind and George S. Kaufman, lyrics by Ira Gershwin, and music by his brother George. It became the first musical comedy to win a Pulitzer Prize and the first to get its text published in book form. Presidential candidate John P. Wintergreen (and his immortally incompetent running mate Alexander Throttlebottom) looked for and finally found a campaign platform that everyone would approve of: love! If Wintergreen won the election, there would be a marriage in the White House. The platform worked, as revealed in the lively number, introduced by George Murphy (later a U.S. Senator!) and June O'Dea, "Love Is Sweeping the Country."

—Steven Ledbetter

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## A Centennial Tribute to George Gershwin

George Gershwin would have been 100 years old this year. Had he lived even a normal lifespan, rather than being cut off in his prime by a brain tumor at the age of thirty-eight, who knows what musical marvels we might have to celebrate his life and work on the occasion of his centennial? After all, Gershwin did something that no other composer has managed to do so easily and so well: he spanned the two cultures of classical and popular music in America. No other composer, before or since, created a full body of music that is so consistently welcomed from Broadway to the Met, from "Your Hit Parade" to Symphony Hall.

Gershwin's talent was recognized early—and he himself was never shy about displaying it. But given his background, as the son of hard-working Russian-Jewish immigrants growing up in his native Brooklyn and haunting the popular Yiddish theater on New York's Lower East Side, no one would have predicted the direction his talent would take. He began his professional life as a "song-plugger" and by the time he was twenty-one he had written his first full Broadway score (for *La, La, Lucille*, 1919). The following year his song "Swanee" became a sensational hit for Al Jolson and earned Gershwin $10,000 in royalties the first year. Clearly he was destined to become a "popular" composer. But already at that time, while turning out bright and flippant Broadway shows, he contributed a surprising extended number, a short opera called *Blue Monday*, and sung by African-American performers to the flossy, cheerful, empty-headed *Scandals of 1921*, a revue produced by George White. The audience was not prepared for a serious musical-dramatic number ending in murder as part of their light entertainment, and *Blue Monday* was dropped after a single performance.

But it showed that Gershwin was interested in more than the thirty-two bar song form of which he had already become a master. And Paul Whiteman, a bandleader who wanted to elevate the popular music of the time, remembered it. Three years later he persuaded Gershwin to write a concert piece for a special program—"An Experiment in Modern Music," he called it—to demonstrate the potential of jazz and the syncopated rhythms of the '20s. The result was called *Rhapsody in Blue*, and it


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made history. Suddenly, out of the world of American popular music, there was a piano concerto that sang and swung and snapped its fingers. Gershwin undertook serious study of compositional techniques and wrote more large pieces—the Concerto in F, *An American in Paris*, the Second Rhapsody, the Variations on *I Got Rhythm*—that still enjoy a welcome in the concert hall.

And still he continued to turn out one great musical after another, each filled with a string of splendid songs that caught the ear at first hearing and remained in the mind long after. From 1924, working with his brother Ira as his lyricist, Gershwin wrote *Lady Be Good* (1924), *Oh, Kay!* (1926), *Strike Up the Band* (1927, rewritten 1930), *Girl Crazy* (1930), *Of Thee I Sing* (1931), and *Let 'em Eat Cake* (1933), to name only the major shows. If he had written nothing else, Gershwin's name would still be linked with those of the other masterful songwriters of the Golden Age of the American Musical: Jerome Kern, Cole Porter, and Richard Rodgers among them.

But Gershwin still aspired to write a truly serious musical work for the stage, and he found his subject matter in a novel by a white author living in Charleston, South Carolina, dealing with life in the black community there, focusing particularly on a real character, a middle-aged handicapped man who rode around in a goat cart. This man was transmuted into the title character of Dubose Hayward's novel *Porgy* and the play based on it. Working with Hayward as librettist and Ira Gershwin as lyricist, George produced out of whole cloth a masterpiece, even today the only work yet composed that seems to be in the running when we talk about "the Great American Opera."

Following the production of *Porgy and Bess*, the Gershwin brothers went to Hollywood, where they had been invited to write the scores for a series of musical films involving one of their favorite performers, Fred Astaire (who had starred in their first big Broadway hit, *Lady Be Good*, a dozen years earlier). It was while he was in Hollywood, early in 1937, that Gershwin began to experience moments of dizziness, headaches, and general despondency. While working on a ballet for a film, *Goldwyn Follies*, he fell into a coma on July 9. Surgeons attempted to remove the brain tumor, but he died two days later. The novelist John O'Hara echoed the startled feelings of many when he said, "George Gershwin died on July 11, 1937, but I don't have to believe it if I don't want to."

And indeed, George Gershwin is not dead. From the early '20s to the turn of the millennium, his music has been loved passionately by many and performed by almost every sort of musician from the cocktail pianist at the local watering hole to musicians of the great symphony orchestras and opera houses. And his centennial gives us another chance to fall in love with his music all over again.

—S.L.

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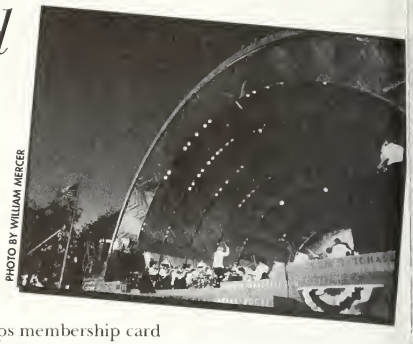


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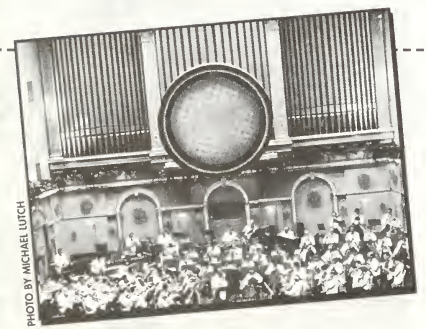


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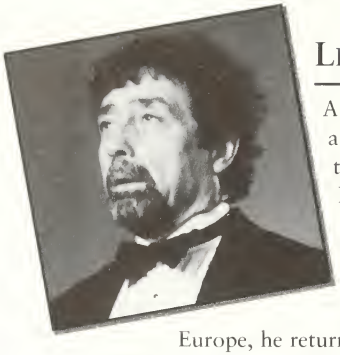
## Michael Moschen

Performance artist and juggler Michael Moschen has performed with the Big Apple Circus, with Bill Irwin in *Not Quite/New York* and *The Courtroom*, and with Lotte Golsar's Pantomime Circus. He has toured to theater and dance festivals in Hong Kong, Perth, Edinburgh, Barcelona, and Spoleto USA with Fred Garbo and Bob Berky in the Obie Award-winning *Foolsfire*. Mr. Moschen collaborated with Mr. Berky in the creation of *The Alchemedians*, which was presented off-Broadway in 1986, and has toured throughout North and South America. In 1988 he created and performed *Michael Moschen in Motion* at the Brooklyn Academy of Music's Next Wave Festival. He has also performed as part of the Serious Fun Festival at Lincoln Center. Mr. Moschen's movie credits include *Hair*, *Annie*, and the Jim Henson film *Labyrinth*; for the latter film he created, choreographed, and performed with crystal balls as actor David Bowie's hands. On television he has appeared in *L.A. Law*, *The Tonight Show Starring Johnny Carson*, the Jerry Lewis MDA Telethon, the Montreal International Comedy Festival on Showtime, Ricky Jay's *Learned Pigs and Fireproof Women*, *Sesame Street*, *The David Letterman Show*, and PBS's *Alive from Off-Center*. In 1991 he created and starred in *In Motion with Michael Moschen* for PBS's "Great Performances." He has also made television appearances in England, Spain, Italy, Chile, and Argentina. Mr. Moschen is in constant demand for a wide range of corporate projects, including industrial and educational films and live performances. He was commissioned by Cirque de Soleil to create and stage a new work for their permanent theatrical circus at the Treasure Island Hotel Casino in Las Vegas. The recipient of a MacArthur Foundation Fellowship, Mr. Moschen has received support from the National Endowment for the Arts through a choreographer's fellowship and inter-arts grant. Mr. Moschen is a NYC Fireguard; when not performing, he is creating.



## Luis Bravo

In addition to directing and creating *Forever Tango*, Luis Bravo produced the show's compact disc and is producing a film documentary on tango and Argentine culture. He is deeply involved in promoting talent through his newly formed record company that specializes in Argentine tango and folkloric music. Born in Añatuya Santiago de Estero, Mr. Bravo moved as a boy to Buenos Aires, where he studied guitar and cello. He attended both the Municipal Conservatory of Music Manuel de Fallas and the University of Buenos Aires. Before moving to the United States to study with Ronald Leonard, Mr. Bravo held a position with the Argentine Symphony. Since then, he has performed as cellist with many prestigious ensembles in South America and throughout the world. He performed the world premiere of the Double Concerto for Cello, Bandoneon, and Orchestra by Lisandro Adrover (*Forever Tango*'s musical director). Mr. Bravo was awarded the Spoleto Festival's coveted Simpatia Prize for *Forever Tango*, which closed the Italian festival in 1996. Most recently, *Forever Tango* received a 1998 Tony nomination for choreography.



## Lisandro Adrover

A celebrated interpreter, composer, conductor, and arranger, Luis Adrover began bandoneon studies at the age of eight. After graduating from Argentina's National Conservatory of Music, he studied harmony, composition, and orchestration with Pedro Aguilar. Mr. Adrover made his professional debut in 1959 at the broadcast radio stations LR 6 Radio Mitre and LS 6 Radio Porteña. Following two years of study in Europe, he returned to Buenos Aires in 1970 to join the orchestra of Jose Basso. In addition to pursuing a solo and directorial career, Mr. Adrover became a member of and arranger for the legendary Osvaldo Pugliese Orchestra. In 1979 Mr. Adrover toured throughout France and founded the Ensemble Porteño with Miguel Varvello, with whom he also recorded the album *Despertar en Buenos Aires*. Mr. Adrover collaborated with pianist and composer Osvaldo Berlingieri to publish and record an album for Warner Brothers. In 1985 he became a member of the internationally acclaimed touring company of *Tango Argentino*, and spent six years associated with the show. In 1990 Mr. Adrover became composer, arranger, and music director of *Forever Tango*.



## Leslie Caron

Leslie Caron shot to fame as the captivating gamine dancing with Gene Kelly in the 1951 Gershwin-scored musical film *An American in Paris*. The daughter of a French father and an American mother, Ms. Caron's childhood ambition was to be a dancer. She took ballet classes from the age of ten, later joining the Ballet des Champs-Elysées. It was there that she was spotted by Gene Kelly, who was looking for a French actress who could also dance, sing, and speak good English. The extraordinary success of *An American in Paris* made Leslie Caron an international celebrity and won her an MGM contract. Over the next few years, with further hits that included *Lili* (for which she received an Oscar nomination) and *Gigi* (a part originally intended for Audrey Hepburn), she rose to become MGM's biggest continental star. By the 1960s, feeling typecast by the lightweight musical comedy roles she was being offered, she took on the role of a pregnant single woman in the 1963 British drama *The L-Shaped Room*. Her performance earned her a British Academy Award and her second Oscar nomination. Among her other films are *The Glass Slipper*, *Daddy Long Legs*, *Gaby*, *The Man Who Understood Women*, *Austerlitz*, *Fanny*, *Father Goose*, *Promise Her Anything*, *Paris brûle-t-il?*, *L'homme qui aimait les femmes*, *Valentino*, *Goldengirl*, *Chanel Solitaire*, *Courage Mountain*, *Damage*, *Jean Renoir*, *The Genius*, *That's Entertainment III*, *Funny Bones*, *Let It Be Me*, and, most recently, *The Reef*. Ms. Caron's television credits include *QB VII*, *Master of the Game*, *The Man Who Lived at the Ritz*, Danielle Steele's *The Ring*, and a notable guest appearance on the television series *Falcon Crest* in 1981. She has appeared on stage in Europe and the

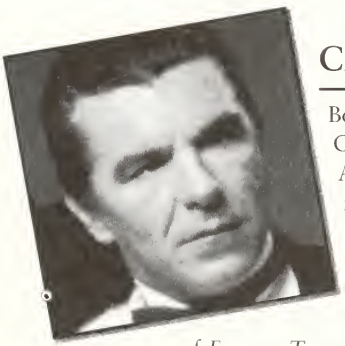
United States, recorded the speaker's part in Claude Debussy's *Le Martyre de Saint Sébastien* with the London Symphony Orchestra conducted by Michael Tilson Thomas, and made several spoken recordings, including Colette's *Gigi* (in English) and selected texts by Colette (also in English) recorded in public at Merken Concert Hall at Abraham Goodman House in New York in 1996. Leslie Caron now lives in the Bourgogne region of France, where she owns a restaurant. While devoting much of her time to this business, she continues to make occasional film and television appearances.



## Marcela Durán and Carlos Gavito

Marcela Durán is a dance teacher for the Argentine government, specializing in modern dance. She has performed at the Teatro Colón and the Teatro San Martín in Buenos Aires. For the last four years, she has toured with tango companies in Japan and Europe, most recently appearing with *Forever Tango* in the United States and London, and at the Spoleto Festival in Italy.

Carlos Gavito is considered one of the last symbols of the "milongueros" era. Born in Avellaneda, a suburb of Buenos Aires, Mr. Gavito started his professional career in 1965 with the popular show *Asi Canta Buenos Aires* for America 2TV. In 1974 he toured throughout Asia, Africa, and Europe. Now residing in Perth, Scotland, he alternates his activities between Hamburg and New York, where he teaches tango at the Dance Manhattan School.



## Carlos Morel

Born in Avellaneda, a suburb of Buenos Aires, singer Carlos Morel won the most important contest on the Argentine television show *Grandes Valores del Tango* in 1980. Immediately, he started singing with the famous orchestra directed by Hector Varela. Mr. Morel's professional career turned international when he toured the United States, Puerto Rico, and Japan from 1984 to 1989. In 1990 he joined the cast of *Forever Tango*; in 1991-92 he was part of the Juan Carlos Copes troupe that toured Spain. Back in Argentina he is a regular in the hit TV show *La Noche de Percivalle.* Carlos Morel has performed in various shows at the most prestigious theaters in Buenos Aires. He has recorded four albums, including *Forever Tango.*

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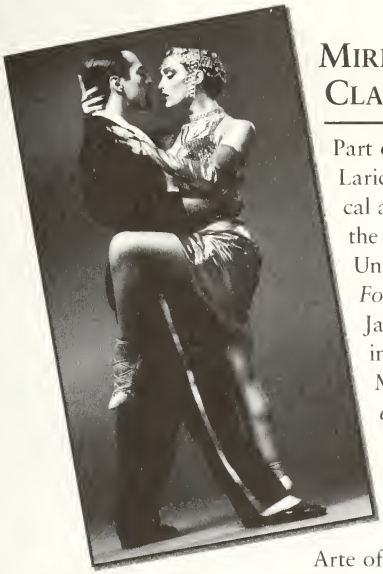
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## Miriam Larici and Claudio Villagra

Part of a new generation of tango dancers, Miriam Larici has made numerous film, television, and theatrical appearances across the globe. Most notable are the 1992 movie *The Mambo Kings*, *Star Search*, and Univision's *Sabado Gigante*. Besides performing in *Forever Tango*, she has danced in highly successful Japanese tours, and, in Las Vegas, has been featured in *Viva Tango* at the Dunes and Aladdin hotels. Ms. Larici is the only original cast member of *Forever Tango* since its debut at San Diego's Symphony Hall on November 23, 1990.

Claudio Villagra belongs to the new generation of professional tango dancers in Argentina. Having studied dance at the Escuela Superior de Arte of Teatro Colón in Buenos Aires, he has represented the Argentine government in several national and international events. In addition to being a prominent member of the Ballet Nacional Argentino, Mr. Villagra has also been part of the Compañia de Danza Contemporanea of Teatro San Martín, where he has taken top honors in many dance contests. He is the director of his own Ballet de Danza in Argentina, with which he travels every year throughout Japan and Europe, performing tango and folkloric dances. Considered one of Argentina's most talented tango dancers, Claudio Villagra joined the cast of *Forever Tango* in 1996 at the Royal George Theater, Chicago; since then, his artistic versatility has allowed him to perform several roles in the show.

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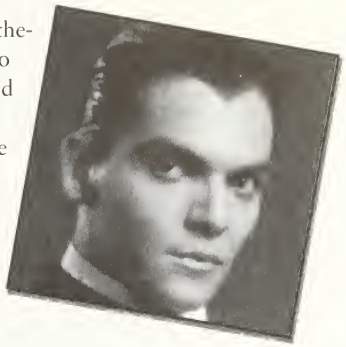



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## Sandra Bootz and Gabriel Ortega

This couple studied with well-known dancers Carlos Rivarola, Antonio Todaro, and Mingo Pugliese. To gether they have performed at the most prestigious tango houses in Argentina, including "El Querandí" and "La Ventana," and at such large theatres in Buenos Aires as Teatro Colón and Teatro Cervantes. Between 1990 and 1996 they were member of the famous Ballet Folk lórico Nacional de Argentina and in 1992, they were part of "El Sexteto Mayor" and "La Orquesta de Berlingieri" troupe that traveled to Spain, Bulgaria, and Portugal. Later they traveled to Colombia, Brazil, and Chile for special appearances on television. Mr. Ortega and Ms. Bootz recently appeared in Alan Parker's film *Evita*.



## Veronica Gardella and Marcelo Bernadaz

Veronica Gardella and Marcelo Bernadaz started dancing professionally in 1985 and were members of the famous Ballet Popular Argentino. In 1987 they performed in Leningrad, Moscow, and Minsk as part of a six-month Soviet tour. Their big break came in 1988 when they appeared in *Argentinisima* on Channel 9 TV. In 1992, after touring South America and Europe they embarked on a 65-city tour of Japan with *Tango-Tango*. They have given tango lessons at the Cynthia Gregory Academy in New York and performed with *Corazon de Tango* in a 1994 Japanese tour. Veronica Gardella and Marcelo Bernadaz joined *Forever Tango* in May 1996.

## Natalia Gomez Hill and Oscar Mandagarán

Natalia Gomez Hill is one of the original cast members of the very successful London production of *Forever Tango,* which opened in the summer of 1995. During her association with the show, she has partnered with Diego Di Falco, Osvaldo Zotto, and Claudio Villagra. Ms. Hill studied with Antonio Todaro, Pepito Avellaneda, and Juan Carlos Copes; she received training in classical dance, jazz, and folklore. Her professional career includes dancing in and choreographing for national and international productions. In 1991 she appeared in *The Phantom of River Plate* and traveled to Venezuela and Colombia. Subsequently she appeared at the Granada Festival in Spain and danced in a special presentation for Telemundo Network in Miami, Florida.

Oscar Mandagarán studied at the National School in his native Posadas, Missiones, and started his professional career as a member of the Ballet Folklórico Nacional. He learned tango with the old masters Antonio Todaro and Pepito Avellaneda. Mr. Mandagarán has performed in cultural events sponsored by the Argentine government and around the world, including appearances on Argentine telvision and at Teatro Presidente Alvéar.

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## Corina de la Rosa and Julio Balmaceda

Having started dancing at age six, Corina De La Rosa graduated from the National Institute of Dance in Argentina. When she was twenty, she dedicated herself to improving her tango by taking classes and dancing with the old "milongueros." In 1995 she traveled throughout the United States conducting tango workshops, including special presentations at Stanford University and the Smithsonian Institution. She is invited every year for exclusive appearances at the Tango Festival in Japan.

Julio Balmaceda received his first tango lessons from his father, a renowned "milonguero" and instructor. He has performed at the most prestigous tango houses in Argentina, including El Parakultural, La Trastienda, and Club Grisel, as well as the largest theatres in Buenos Aires, including Teatro Colón and Teatro Cervantes. Since he was a child, Julio Balmaceda has toured all around the world, teaching and showing the "secrets" of tango.

## Carolina Zokalski and Diego di Falco

Carolina Zokalski studied with prominent "Tanqueros" in Buenos Aires along with the best teachers of classical, folkloric, and Spanish dance. A member in 1994 of Ballet National Argentino, she subsequently toured throughout Spain with the show *XIII Romeria Internacional.*

Diego Di Falco has participated in numerous international shows, such as *Martin Fierro of Santiago Ayala*, *Tango y Pampa*, and *Tango: The Show* in Palm Beach. During 1992-93 he was intensively involved in the popular shows *La Paseda del Tango* and *Tango, Majica y Seduccion*, travelling all over Argentina, Venezuela, and Spain, and to Miami, Florida. Mr. Di Falco performed in the touring company of *Forever Tango* in London in 1995.

## Lorena Yacono and Carlos Borquez

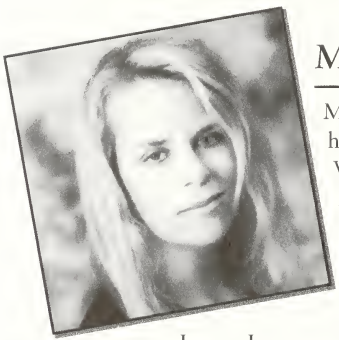
Lorena Yacono studied at the National School of Dance in Buenos Aires. In 1995 she performed in national and international events sponsored by the Argentine government as a member of the Ballet Folklórico Nacional. Her feeling and interpretation of tango has earned her top honors in the most important dance contests in Argentina, including "Cosquín de Oro" and the "Hugo del Carril." Lorena recently appeared in Carlos Saura's film *Tango* and in Juan C. Cope's show *Entre Borges y Piazzola*, playing a tango dancer in both.

Carlos Borquez has danced in the most renowned clubs in Buenos Aires and has performed with major tango orchestras in different Latin American countries. He starred in *Tango Argentino* from 1987 to 1992 and in *Forever Tango* in 1990. Because of his extensive experience dancing tango, Carlos exhibits a delicacy and elegance of interpretation on stage.



## Thomas Martin

Thomas Martin joined the Boston Symphony Orchestra in the fall of 1984 as second clarinet and is now the BSO's associate principal clarinet and E-flat clarinetist. He is also principal clarinet of the Boston Pops Orchestra. Before joining the Boston Symphony he was principal clarinet of the Alabama Symphony Orchestra. Born in Oshkosh, Wisconsin, he graduated from the Eastman School of Music, where he was a student of Stanley Hasty and former BSO clarinetist Peter Hadcock. Mr. Martin performs frequently as a recitalist and chamber musician; he has been heard on "Morning Pro Musica" on WGBH radio and has also appeared in the Friday Preludes at Tanglewood, at the Longy School of Music, and at the Gardner Museum. He is making return appearances as soloist with the Boston Pops Orchestra, having made his debut in 1996.



## Mary Chapin Carpenter

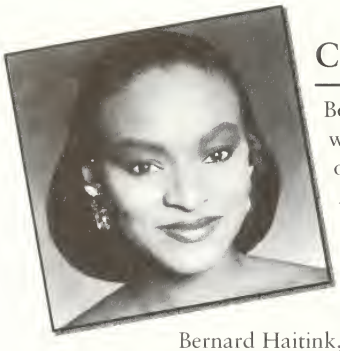
Multi-platinum recording artist Mary Chapin Carpenter has an array of achievements to be proud of these days. With more than eight million albums sold worldwide, five Grammy awards, two Country Music Association Awards, and a host of other honors, this singer/songwriter has steadily added to her credentials as she has appealed to an ever-growing audience. Born in Princeton, New Jersey, in 1958 and raised in New Jersey, Japan, and Washington, D.C., Mary Chapin Carpenter graduated from Brown University in 1981. Following graduation she worked day jobs while performing in clubs around the Washington, D.C., area and in 1985 landed a recording contract with Columbia Records in Nashville. In 1987, *Hometown Girl*, her debut album, announced the arrival of a striking new voice in music. Her second release, *State of the Heart* (1989) launched her into the public eye for good. Her 1990 album *Shooting Straight in the Dark* became her first platinum record and Ms. Carpenter won her first Grammy, for Best Country Vocal Performance/Female. Her triple-platinum CD *Come On Come On* (1992) spawned a remarkable seven hit singles and won three Grammy awards. "He Thinks He'll Keep Her" was honored with a nomination for the prestigious Record of the Year Grammy. Her next album, *Stones in the Road* (1994), entered Billboard's Country Album chart at number one and held that position for five consecutive weeks. The CD's first single "Shut Up and Kiss Me" went to Number One and earned Ms. Carpenter her fourth consecutive Grammy award for Best Country Vocal Performance/Female; *Stones* went on to win the Grammy for Best Country Album. Her sixth album, *A Place in the World*, includes twelve new Mary Chapin Carpenter songs. The single "Let Me Into Your Heart" was featured in the film *Tin Cup*. Mary Chapin Carpenter is a dynamic live performer and her rigorous U.S. and international touring schedule in 1995 garnered rave reviews. Named one of Amusement Business top ten touring acts that year, Ms. Carpenter performed more

than 100 concerts worldwide. She has made a PBS documentary video (*Jubilee: Live at Wolf Trap*) and received an honorary doctorate from her alma mater, Brown University. She contributed an essay to *A Voice of Our Own: Leading American Women Celebrate the Right to Vote*, a book commemorating the 75th anniversary of women's suffrage, and has written a children's book entitled *Dreamland*. That book was inspired by a Carpenter song of the same name, which she contributed to the 1992 fundraising releases *Child of Mine: The Lullaby Video* and *Till Their Eyes Shine: The Lullaby Album*. Later this year she will release a compilation album that will include selections from her six albums, outside projects such as soundtracks and other collaborations, and two or three newly recorded songs. In addition, she will sing lead vocal on "Oh Lonesome Me," to be produced by Chet Atkins and included in a compilation album of country standards that pays tribute to the rich tradition of country songwriting. Mary Chapin Carpenter regularly advocates on behalf of environmental causes and has support numerous national and local charities in the Washington, D.C., area; her extensive *Stones in the Road* tour celebrated the 50th anniversary of C.A.R.E.; she has been a supporter of various human rights organizations and has performed for Presidents Bush and Clinton.



## Michael Zaretsky

Born in the Soviet Union in 1946, violist Michael Zaretsky studied originally as a violinist at the Central Music School in Moscow and at the Music College of the Moscow State Conservatory. In 1965 he continued his education as a violist at the Moscow State Conservatory. In 1972 Mr. Zaretsky immigrated to Israel, where he became principal violist of the Jerusalem Broadcasting Symphony Orchestra and a soloist of Israeli Radio. In 1973 he auditioned for Leonard Bernstein, who helped him obtain an immigration visa to the United States and brought him to Tanglewood. There, while a Fellow of the Tanglewood Music Center, he successfully auditioned for the BSO, which he joined that fall. An established soloist and chamber musician, Mr. Zaretsky has been soloist with the Boston Pops Orchestra and other orchestras in North America. Elected to the Pi Kappa Lambda Chapter of the National Music Honor Society for his achievement in teaching, he currently teaches at the Boston University School of Music and the Longy School of Music. With pianist Xak Bjerken, Mr. Zaretsky has recently recorded a compact disc of music for viola and piano by Shostakovich, Glinka, and Jakob Jakulov, to be released on the new Artona label.



## Cynthia Haymon

Born in Jacksonville, Florida, and a graduate of Northwestern University, Cynthia Haymon burst onto the operatic scene in 1985 as Thea Musgrave's *Harriet, A Woman Called Moses* for the Virginia Opera world premiere. Since that time the soprano has also made debuts at Covent Garden, Glyndebourne, Hamburg, and Munich, and has appeared under the direction of such conductors as Zubin Mehta, Seiji Ozawa, Bernard Haitink, and Michael Tilson Thomas. In recent seasons, Ms. Haymon has sung the roles of Liù in *Turandot* and Mimi in *La bohème* at the Royal Opera House at Covent Garden, Poppea in *L'incoranazione de Poppea* with Netherlands Opera, Mimi with Santa Fe Opera and Miami Opera, Marguerite in Gounod's *Faust* with Deutsche Oper Berlin, Pamina in *Die Zauberflöte* with the Opera de Paris Bastille, Micaela in *Carmen* with the San Francisco Opera, and Susanna in *Le nozze di Figaro* with Seattle Opera. Her 1986 European debut as Bess in *Porgy and Bess* at Glyndebourne was much acclaimed. The following season she made her Covent Garden debut as Liù on the company's tour of the Far East, and repeated the role in her London stage debut at the Royal Opera House in a performance telecast live throughout Europe. In 1990 she created the role of Coretta King in the musical *King* opposite Simon Estes in London. In concert with orchestra, Ms. Haymon performed in the Brahms *Requiem* with the Israel Philharmonic under Kurt Masur. She made her London concert debut with the London Symphony Orchestra in Rossini's *Stabat Mater* under Myung-Whun Chung and has since appeared with that orchestra in Berg's *Lulu Suite* conducted by Michael Tilson Thomas. She also gave the world premiere performance of the newly discovered song "Lonely Boy" with Mr. Thomas in a Gershwin Gala for PBS. With Seiji Ozawa and the Boston Symphony Orchestra, she performed and recorded the Fifth Maid in Strauss's *Elektra* (Philips). Also with the BSO, she performed in the world premiere of Ned Rorem's *Swords and Plowshares.* Her discography includes Tippett's *A Child of Our Time* (Chandos); her first solo recording, *Where the Music Comes From: American Songs* (Argo); and Bess in *Porgy and Bess* (EMI), taped from Glyndebourne's Trevor Nunn production and winner of a 1990 Grammy Award.

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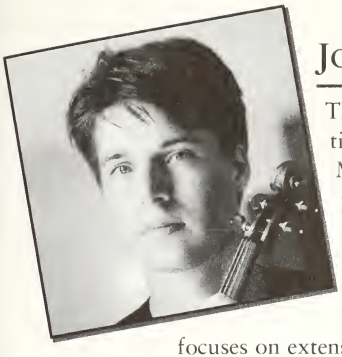
*Patricia Dance and Donnell L. Patterson, Co-directors*

**Girls**

Kendall Allen
Kahlia Bradshaw
Brittany Crawford
Aisha Devonish
Desiree Devonish
Tskai English
Audriana Evereteze
Jennifer Greene
Sheneta Harris
Janaya Hudson
Samitra Jaghoo
Ariel Macklin
Amanda Nwokeji
Rebecca O'Bannon
Cleola Payne
Tiffany Ramkissoon
Imani Riley
Ashley Smalls
Bianca Shelton
Melissa Wilson
Ruth Whitworth
Alyssa Yearwood
Keisha Yearwood

**Boys**

Christopher Bradshaw
Indigo Dow
Anthony Durant
Kemper English
Levar Houston
Nygel O'Bannon
Ike Nze
Xavier Shropshire
John Sinclair
Khari Slaughter
Jakizer Smith
Rickie Thompson
Calvert Whitworth
Kadeem Winspeare
Shelton Winspeare



## Joshua Bell

The American-born violinist Joshua Bell came to national attention at fourteen, as winner of the *Seventeen* Magazine/General Motors Competition. His Philadelphia Orchestra debut came that same year, followed by his Carnegie Hall debut, an Avery Fisher Career Grant, and a subsequent exclusive recording contract. Today, at thirty, he has grown from child prodigy to mature artist. Mr. Bell's 1997-98 season focuses on extensive concert touring combined with involvement as artistic consultant for *The Red Violin*, a new film by François Gerard (*Thirty-two Short Films About Glenn Gould*). Featuring a score by John Corigliano, the film traces the fictional history of a rare violin through three centuries. Mr. Bell served as artistic adviser, body double, and the performing artist responsible for all on-screen violin sound. Also this season, Mr. Bell tours the United States with Christoph Eschenbach and the Houston Symphony and Europe with Andrew Litton and the Dallas Symphony in performances of Barber's Violin Concerto. Other orchestral engagements include the Philadelphia Orchestra, Zurich's Tonhalle Orchestra, the St. Louis Symphony, Montreal Symphony, Atlanta Symphony, Brooklyn Philharmonic, London Philharmonic, and Danish Radio Orchestra. In addition, the season brings several chamber music projects and recital tours throughout Europe and North America.

Born in Bloomington, Indiana, Mr. Bell received his first violin at five and was seriously committed to the instrument by age twelve, when he met renowned violinist Josef Gingold, who became his teacher and mentor. Since making his orchestral debut with Riccardo Muti and the Philadelphia Orchestra in 1981, he has performed with the world's leading orchestras and conductors. Committed to exploring the world of living composers, he has performed the world premieres of two works written for him, Nicholas Maw's Violin Concerto and Aaron Jay Kernis's *Air* for violin and piano. He has begun composing his own cadenzas for the major violin concertos, winning praise for his cadenzas for the Brahms, Beethoven, and Mozart violin concertos. In October 1996 Joshua Bell signed an exclusive recording contract with Sony Classical; forthcoming on disc are Corigliano's *The Red Violin*; Nicholas Maw's Violin Concerto and Vaughan Williams's *The Lark Ascending* with Roger Norrington and the London Philharmonic, and a disc of Gershwin standards arranged for violin and orchestra and conducted by John Williams. From 1987 to 1996 he recorded for London/Decca. The latest of his thirteen recordings on that label include the Barber and Walton violin concertos and Bloch's *Baal Shem* with David Zinman and the Baltimore Symphony, an album of Kreisler works for violin and piano, and a Brahms/Schumann concerto album with Christoph von Dohnányi and the Cleveland Orchestra. One of the first classical artists to be the focus of a music video, Mr. Bell plays a 1732 Antonio Stradivari violin known as the "Tom Taylor." He has appeared regularly with the Boston Symphony since his Tanglewood debut in July 1989, most recently in December 1997. He made his Boston Pops debut in 1985.



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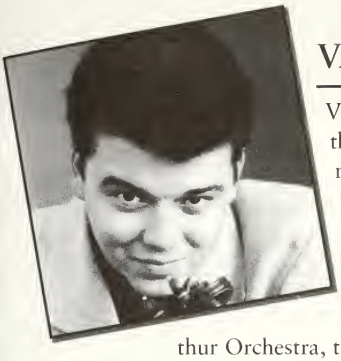
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## Vadim Gluzman

Violinist Vadim Gluzman is rapidly gaining recognition throughout the world for performances as a soloist, a member of chamber ensembles, and in a duo setting with his wife, pianist Angela Yoffe. His appearances as a soloist have included performances with orchestras in Novosibirsk, Riga, and Corpus Christi, and with the Jerusalem Symphony, the Monte Carlo Philharmonic, the English String Orchestra, the Winterthur Orchestra, the Orchestre de la Suisse Romande, Salzburg Kammerphilharmonic, and the Dusseldorf Symphony Orchestra. Recipient of the prestigious Henryk Szeryng Foundation 1994 Career Award, Mr. Gluzman has been a top prize-winner at the Corpus Christi International Competition, the Irving Klein International String Competition (San Francisco), the Tibor Varge International Violin Competition in Switzerland, and the CIEM Geneve International Competition. In March 1996 he made his Carnegie Hall debut performing Vivaldi's *Four Seasons* with the Oratorio Society of New York. In addition to his Boston Pops debut, Mr. Gluzman's 1997-98 season has included performances with the Flint Symphony and Cincinnati Symphony Orchestra; a benefit performance with members of the Chicago Symphony at Orchestra Hall; return engagements with Ms. Yoffe in San Francisco and Memphis; and recitals in Sun City (Arizona), Rexburg (Idaho), and Canada. His European appearances include concerts with the Orchestre de Colonne, a tour with the Stuttgart Radio Symphony Orchestra under the baton of Heinrich Schiff, a recital with Ms. Yoffe in Paris, and a recital debut in Berlin. Upcoming engagements include festival performances in Divonne (France), Swetzingen (Germany), and Lockenhaus (Austria), performances of Bernstein's *Serenade* with Paul Noumaier Ballet in Hamburg and at the Lincoln Center Festival, performances with the Utah, Seattle, Des Moines, Waterbury, Florida West Coast, and Augusta symphonies in the United States, and with the Saarbucken Symphony and Hannover NDR Orchestra under the direction of Eiji Oue. He will also make his debut in Vienna with the Vienna Chamber Orchestra and at the Leipzig Gewandhaus. In September 1999 he will return to Japan for performances with the Tokyo Symphony Orchestra and for recitals. Born in 1973, in Zitomir, Ukraine, into a family of professional musicians, Vadim Gluzman began studying the violin at the age of seven and moved to Israel with his family in 1990. He has made two recordings on the Koch International label, one including music of Beethoven, Brahms, and Hindemith, the other featuring the world premiere of Richard Rodney Bennett's Violin Concerto with the Monte Carlo Philharmonic Orchestra conducted by James DePreist. Vadim Gluzman plays the 1690 ex-Leopold Auer Stradivari on extended loan to him through the generous efforts of the Stradivari Society of Chicago.



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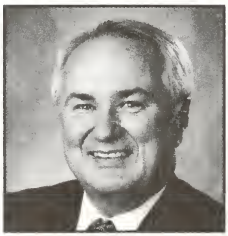
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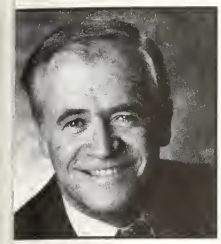
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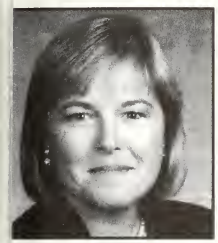
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Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org), which not only provides up-to-the-minute information about all the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts on-line. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site is a virtual-reality tour of the orchestra's home, Symphony Hall. Since the BSO web site is updated on a regular basis, to include Boston Pops and Tanglewood information as well as any program changes, we invite you to check in frequently.

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THE BSO'S WEB SITE (http://www.bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

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ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

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LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open through the Boston Pops season for one hour before each concert and during the intermissions. The shop carries BSO, Pops, and musical-motif merchandise and gift items such as recordings, apparel for adults and children, calendars, coffee mugs, jewelry, and posters. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room in the Massachusetts Avenue corridor. All proceeds benefit the Boston Symphony Orchestra. For daytime hours, merchandise information, and mail order service, please call (617) 638-9383.

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FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9241, or write the Function Manager, Symphony Hall, Boston, MA 02115.

BOSTON POPS BROADCASTS: Saturday-evening Boston Pops concerts are broadcast live by WCRB 102.5 FM.

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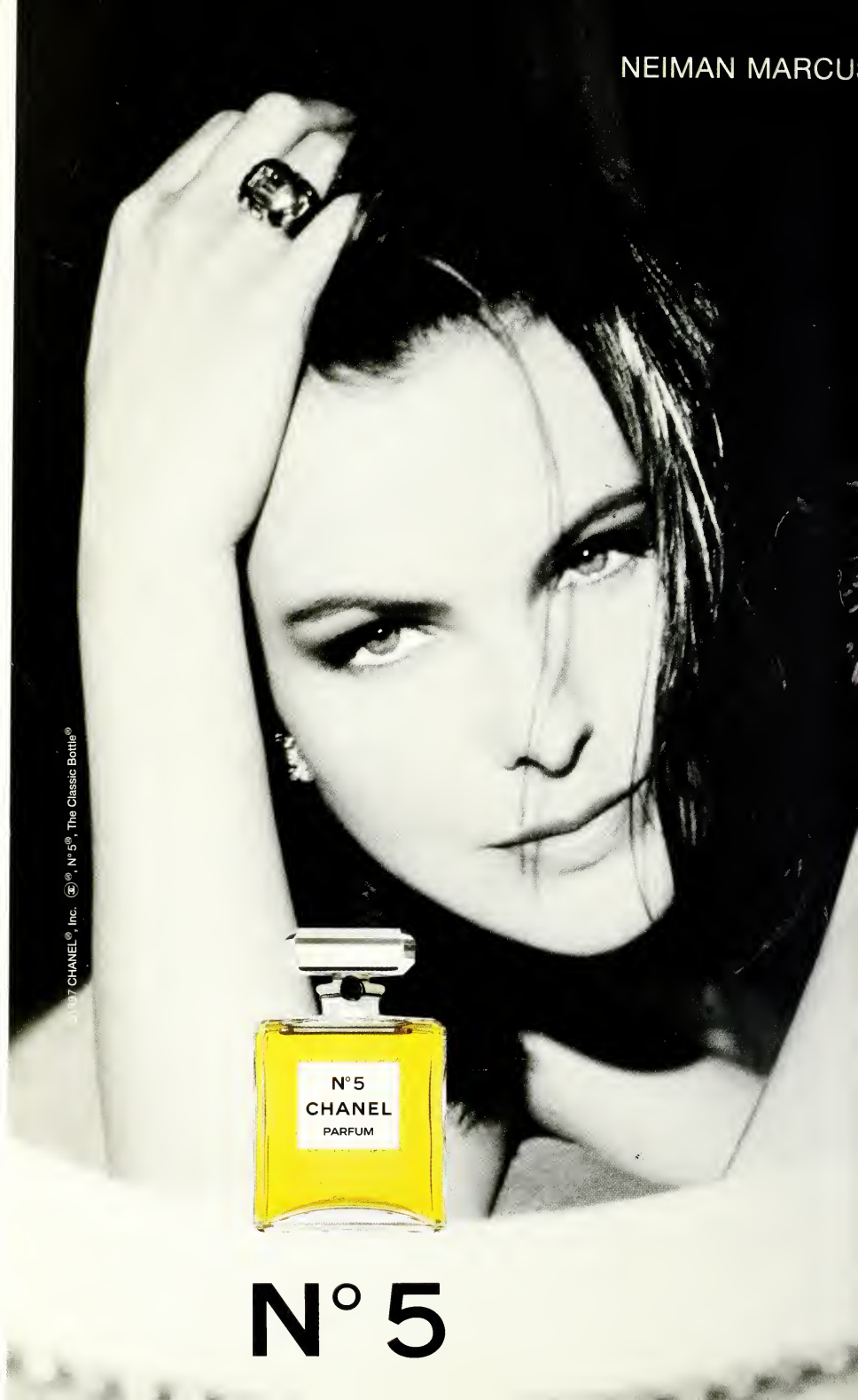
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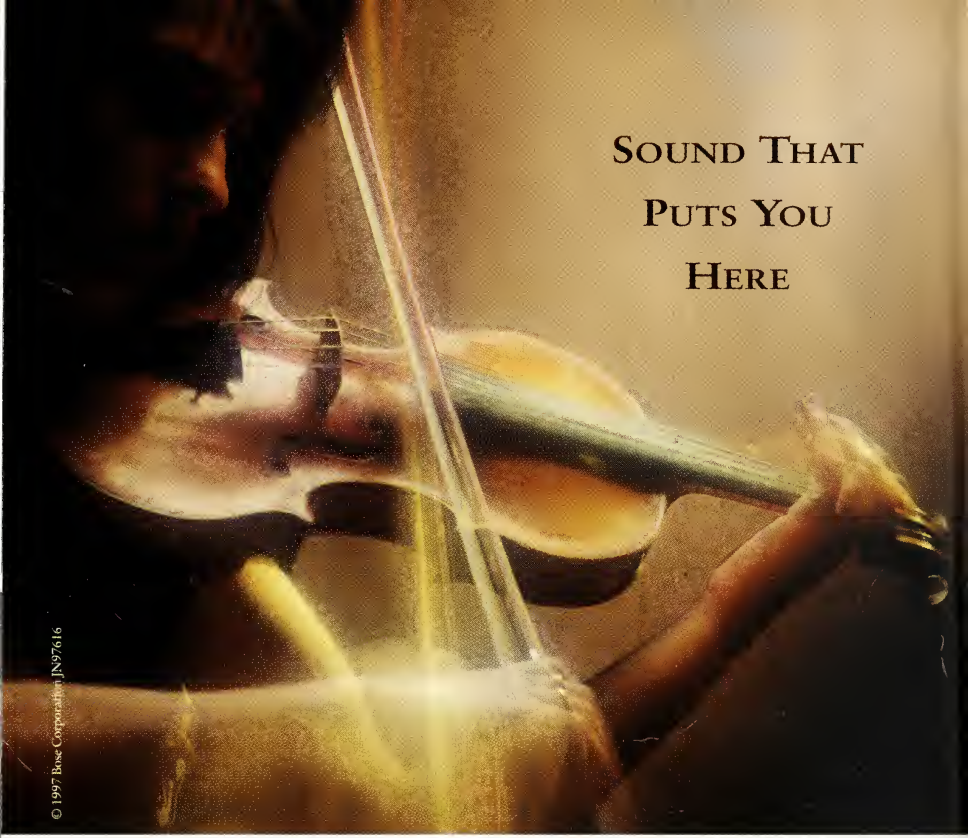
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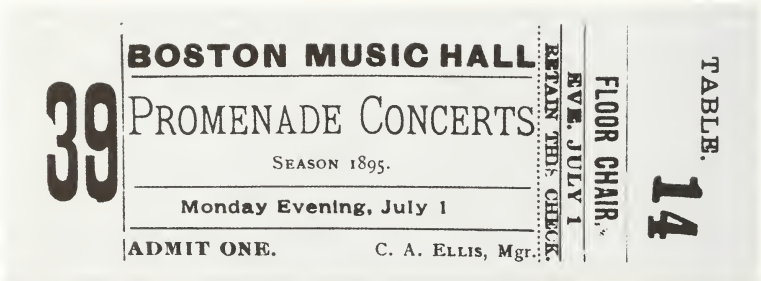
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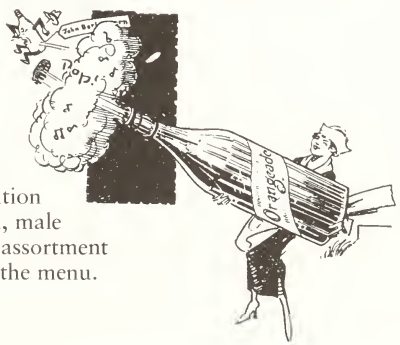

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## On Display in the Cohen Wing



Currently on view in the Cohen Wing display cases are two archival exhibits related to the Boston Pops. "Wild About Harry!" is a 90th-birthday tribute to Boston Pops Associate Conductor Laureate Harry Ellis Dickson, who has been associated with the Boston Symphony as an orchestra member, conductor, and raconteur, for nearly sixty years—more than half of the orchestra's history. In the photograph, Mr. Dickson gives some conducting pointers to his good friend Danny Kaye in preparation for one of Mr. Kaye's popular guest conducting appearances at a Boston Symphony Pension Fund concert.

"Eat, Drink, and Be Merry!" examines the history of Pops' social customs, including food and fashion. Reproduced from the Boston *Herald Traveler*, this 1919 cartoon depicts a Pops waitress serving a non-alcoholic beverage during Prohibition. That year the Pops management decided to stop serving beer and wine because of the growing Prohibition sentiment. To make up for the lack of alcohol, male waiters were replaced with waitresses and an assortment of bubbly non-alcoholic drinks was added to the menu.



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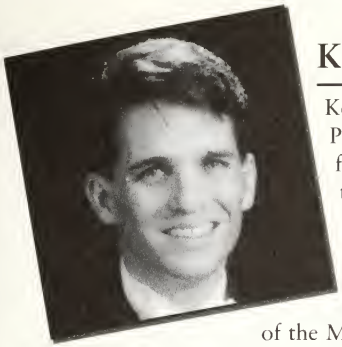
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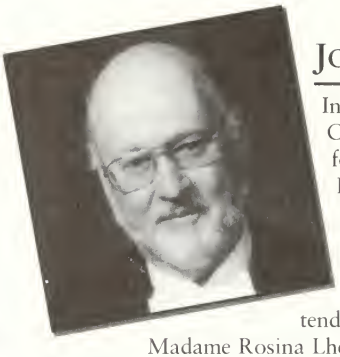
## Keith Lockhart

Keith Lockhart is the twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Now in his fourth Pops season, Mr. Lockhart has conducted more than 200 concerts; made twenty television shows; made his Carnegie Hall debut with the Boston Pops Orchestra; and led five national tours and his first overseas tour with the Boston Pops Esplanade Orchestra. In 1998 he will lead two BPEO tours, a summer tour of the Midwestern United States and a December holiday tour across the United States, followed by a tour to Florida and the Southeast. This season includes performances of Mr. Lockhart's first-ever commission for the Boston Pops, Dan Welcher's *Spumante*. In February Keith Lockhart and the Boston Pops Orchestra released their third recording, *The Celtic Album*. Their first two albums—*Runnin' Wild: The Boston Pops Play Glenn Miller*, released in 1996, and last spring's *American Visions*—both received critical and popular acclaim. A Christmas album recorded last December is scheduled for release this fall.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he still holds. In January 1998, Mr. Lockhart was appointed Music Director of the Utah Symphony, effective with the 1998-99 season. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky.

Prior to his Boston Pops debut in June 1993, Keith Lockhart worked with singers Mandy Patinkin and Mel Tormé. As a guest artist, Mr. Lockhart has conducted the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Toronto Symphony, the Cleveland Orchestra, and the Los Angeles Chamber Orchestra; he is a frequent guest conductor with the Naples (Florida) Philharmonic. Notable recent guest conducting appearances include the Montreal Symphony, Colorado Symphony, Minnesota Orchestra, Singapore Symphony, National Arts Center Orchestra, New England Conservatory Symphony Orchestra, Hudson Valley Philharmonic, Phoenix Symphony, and the St. Paul Chamber Orchestra. He also conducted his Cincinnati Chamber Orchestra on several occasions and made his debut last summer with the New York Philharmonic. Upcoming engagements include debuts with the orchestras of Dallas, Seattle, Philadelphia, Vancouver, Buffalo, Milwaukee, and Taipei, as well as returns to the podium in Montreal, Toronto, Singapore, and St. Paul.

With his appointment to the position of Boston Pops Conductor, Keith Lockhart succeeded John Williams, who held that position from 1980 to 1993. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In addition, he serves as a "godparent" for the Emily A. Fifield Elementary School in Dorchester as part of the Boston Music Education Collaborative. In May 1996, Mr. Lockhart was awarded an honorary doctorate from the Boston Conservatory.



## John Williams

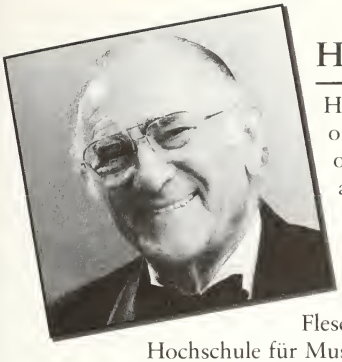
In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work.

John Williams has composed the music and served as music director for more than seventy-five films, including *Amistad*, *The Lost World*, *Rosewood, Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-five Academy Award nominations, most recently for *Amistad*, and has been awarded five Oscars, one British Academy Award, and sixteen Grammys, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. He recently completed the score to *Saving Private Ryan*, which was recorded in February under Mr. Williams's direction by members of the Boston Symphony Orchestra in Symphony Hall.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, a bassoon concerto (*The Five Sacred Trees)* premiered by the New York Philharmonic in 1995, a cello concerto premiered by Yo-Yo Ma and the Boston Symphony Orchestra in 1994, concertos for flute and violin recorded by the London Symphony Orchestra, and concertos for clarinet and tuba. His most recent work is a trumpet concerto commissioned by the Cleveland Orchestra. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, and themes for the 1984, 1988, and 1996 Summer Olympic games.

Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. He has led a highly acclaimed series of albums with the Boston Pops Orchestra on the Philips label and for Sony Classical. Among their recent recordings, all on Sony Classical, are *It Don't Mean a Thing If It Ain't Got That Swing*, with vocalist Nancy Wilson, *Williams on Williams: The Classic Spielberg Scores*, and *Summon the Heroes*, featuring Mr. Williams's theme for the 1996 Olympics.

Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has led the Boston Symphony Orchestra at Tanglewood and led subscription concerts for the first time in March 1997. He has appeared as guest conductor with the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Chicago Symphony, the Pittsburgh Symphony, the Dallas Symphony, the San Francisco Symphony, and the Los Angeles Philharmonic.



## Harry Ellis Dickson

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and music director of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, he graduated from the New England Conservatory of Music and studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras throughout the United States, Canada, Israel, and Ireland. Highlights of recent seasons include conducting engagements with the San Francisco Symphony, where he led three Pops concerts, including the opening concert of the Pops season in Davies Hall; a 1994 Boston Pops Orchestra concert at Tanglewood marking the centennial of Arthur Fiedler's birth; four highly successful holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland; and a Pops concert at the American College of Greece in Athens. In addition, Mr. Dickson conducts many Boston Pops concerts at Symphony Hall, on the Esplanade, and in many other areas of New England. At this year's "Salute to Symphony" concert, Mr. Dickson shared the Symphony Hall podium with Seiji Ozawa, Keith Lockhart, and John Williams. A highlight of the concert, which was telecast on WCVB-TV Channel 5, was a tribute to Mr. Dickson's 90th birthday year. He will also be honored by other organizations during this milestone year. On July 4, he will lead the Maryland Symphony on the historic Antietam battleground in Hagerstown, Maryland.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and an autobiography entitled *Beating Time, A Musician's Memoir*, published in spring 1995. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.




## THE BOSTON POPS ORCHESTRA

KEITH LOCKHART
*Conductor*
*Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity*

JOHN WILLIAMS
*Laureate Conductor*

HARRY ELLIS DICKSON
*Associate Conductor Laureate*

**First Violins**
Tamara Smirnova
*Beranek Chair, fully funded in perpetuity*
Bo Youp Hwang
*Edward and Bertha C. Rose Chair*
Lucia Lin
Gottfried Wilfinger
Alfred Schneider
Ikuko Mizuno
Amnon Levy
*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
*Kelly Barr
*Elita Kang

**Second Violins**
Vyacheslav Uritsky
*James F. and Barbara Cleary Chair*
Ronald Knudsen
Joseph McGauley
Ronan Lefkowitz
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
*Nicole Monahan
*Wendy Putnam
§ Joseph Scheer
§ Frank Powdermaker
§ Michael Rosenbloom
§ Lisa Crockett
§ John Harrison
§ Jennifer Elowitch
§ Colin Davis

**Violas**
Robert Barnes
*Deborah and Michael Davis Chair*
Burton Fine
*Joseph Pietropaolo
*Michael Zaretsky
*Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka
§ Emily Bruell

**Cellos**
Martha Babcock
*Helene and Norman L. Cahners Chair*
Sato Knudsen
Joel Moerschel
Luis Leguía
Carol Procter
*Ronald Feldman
*Jerome Patterson
*Owen Young
*Andrew Pearce

**Basses**
Lawrence Wolfe
*Charles and JoAnne Dickinson Chair*
John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall
*Dennis Roy
§ Joseph Holt

**Flutes**
Elizabeth Ostling
‡Fenwick Smith
§ Marianne Gedigian

**Piccolo**
Geralyn Coticone

**Oboes**
Mark McEwen
§ Laura Ahlbeck

**English Horn**
Robert Sheena

**Clarinets**
Thomas Martin
Scott Andrews

**Bass Clarinet**
Craig Nordstrom

**Bassoons**
Richard Ranti
Roland Small

**Contrabassoon**
Gregg Henegar

**Horns**
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
§ Kevin Owen

**Trumpets**
Thomas Rolfs
*Roberta and Stephen R. Weiner Chair*
Peter Chapman
§ Thomas Smith
§ Bruce Hall

**Trombones**
Norman Bolter
§ Darren Acosta

**Bass Trombone**
Douglas Yeo

**Tuba**
Chester Schmitz

**Timpani**
Timothy Genis

**Percussion**
Thomas Gauger
Frank Epstein
J. William Hudgins
Fred Buda

**Harps**
Ann Hobson Pilot
Sarah Schuster Ericsson

**Piano**
Bob Winter

**Rhythm Section**
Fred Buda–drums
Bob Winter–piano

**Librarians**
Marshall Burlingame
William Shisler
Sandra Pearson

**Personnel Managers**
Lynn G. Larsen
Bruce M. Creditor

**Stage Manager**
Peter Riley Pfitzinger

**Participating in a system of rotated seating*
*§ Substituting*
*‡On sabbatical leave*

The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class..." So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO again turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a

national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler


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POPS

85 SYMPHONY PLAYERS
ARTHUR FIEDLER, Conductor

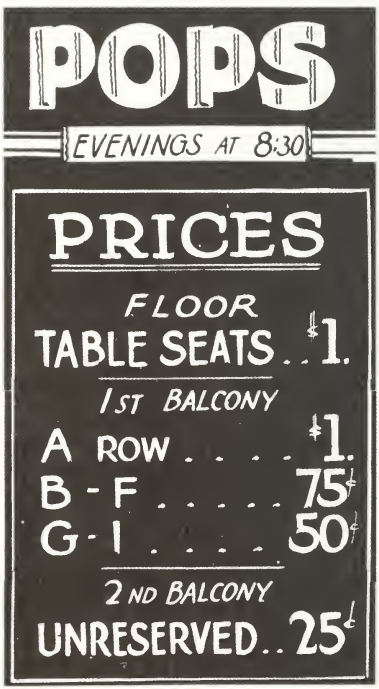
WEDNESDAY, MAY 3
Opening Night of the Fifty-fourth Season

PROGRAMME

HUNGARIAN MARCH, "Rakoczy" ..... Berlioz
OVERTURE to "Oberon" ..... Weber
MINIATURE SUITE ..... Hari McDonald
(A Free Transcription of Three Harpsichord Pieces by John Christopher Smith, 1770)
Prelude—Air—Allemande
(First performance in Boston)
BY THE BEAUTIFUL BLUE DANUBE, Waltzes ..... Strauss
PRELUDE to "The Mastersingers of Nuremberg" ..... Wagner
*POP GOES THE WEASEL ..... Arranged by Cailliet
ROUMANIAN RHAPSODY NO. 1 ..... Enesco
AUSTRIAN PEASANT DANCES (Second Series) ..... Schönherr
Wedding March (Ehesonn) — Tyrolean Plattler — The Seven Jumps (Vorarlberg)
(First performance in Boston)
BACH GOES TO TOWN (A Fugue in Swing) ..... Templeton
SAILORS' DANCE from "Red Poppy" ..... Glière
*Pops Recording

REFRESHMENTS SMOKING

[1173]



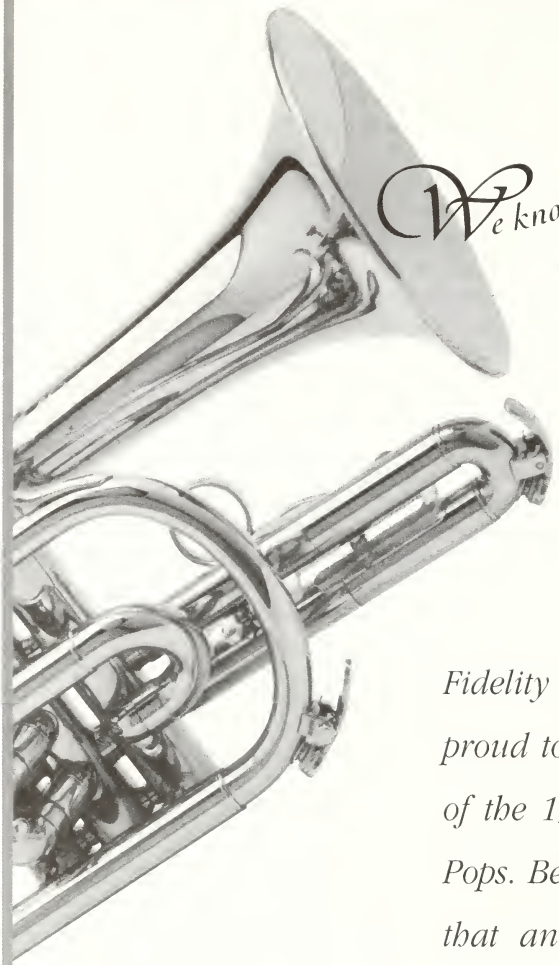

*Pops in the 1930s: high-style Art Deco and low prices*

had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program "Evening at Pops" was launched in 1969, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. "Evening at Pops" kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew the biggest audience in the history of orchestral concerts, with more than 400,000 people in attendance. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson, took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor; but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the "Evening at Pops" broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993 and at that time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and the third Conductor since Arthur Fiedler took over in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. During his first three seasons, Mr. Lockhart has conducted more than 200 concerts, made twenty television shows, led six tours with the Boston Pops Esplanade Orchestra, and recorded four albums.



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**THE BOSTON POPS ORCHESTRA**
**KEITH LOCKHART,** *Conductor*
Tuesday evening, May 26, 1998, at 8

"EVENING AT POPS"
**SPONSORED BY FIDELITY INVESTMENTS**

*A Tribute to John Philip Sousa*

Presidential Polonaise
*Peaches and Cream* Foxtrot
Prelude to *El Capitán*

Bolero — Ravel

INTERMISSION

Violin Concerto, Op. 48 — Kabalevsky
Allegro molto e con brio
Andanino cantabile
Vivace
GIL SHAHAM

INTERMISSION

Presenting
ARLO GUTHRIE
John Nardilillo, music director

City of New Orleans — Goodman-Myers
Last Train to Glory — Guthrie-Myers
with members of the Boston Pops Gospel Choir

Arlo's Rag — Guthrie-Hollenbeck
with MR. SHAHAM

Epilogue — Guthrie-Myers
This Land Is Your Land — W. Guthrie-Myers
MR. GUTHRIE

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The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.
Baldwin Piano
Special thanks to American Airlines, The Four Seasons Hotel, Fifth Avenue Limousine, and Giorgio Armani.
**The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon, and Fidelity Investments.**
Among Those Present: Mt. Hope High School; Serono Laboratories; Joseph Warren-Soley Lodge, F&AM; York County Retired Teachers Association; Friends of the Richards Library; ELS Language Center; Newport School; Southern Maine Medical Center.

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the Boston Pops Orchestra

Neiman Marcus

**THE BOSTON POPS ORCHESTRA**
**KEITH LOCKHART,** *Conductor*
Wednesday evening, May 27, 1998, at 8

SWING NIGHT
**SPONSORED BY NEIMAN MARCUS**

*A Tribute to Glenn Miller*

| | |
|---|---|
| St. Louis Blues March | Handy/Miller-Hayman |
| In the Mood | Garland-Osser |
| Moonlight Serenade | Miller-Hayman |
| Little Brown Jug | Eastburn-Nestico |
| The Nearness of You | Carmichael/Washington-Sebesky |
| Michael Monaghan, vocalist | |
| Runnin' Wild | Grey/Wood/Gibbs-Nestico |

INTERMISSION

Presenting
THE POPS JAZZ ENSEMBLE
Michael Monaghan, reeds; Bob Winter, piano;
Mark Henry, bass; and Fred Buda, drums

| | |
|---|---|
| Rameau | arr. Hollenbeck |
| New Orleans Medley | arr. Pops Jazz Ensemble |
| Do You Know What It Means to Miss New Orleans? | Alter/Delange |
| Someday You'll Be Sorry | Armstrong |
| Henry Mancini Medley | arr. Brohn/Hollenbeck |
| Moon River—The Days of Wine and Roses | |

INTERMISSION

*The Best of Duke Ellington*

| | |
|---|---|
| Caravan | arr. Hayman |
| Mood Indigo | arr. Hayman |
| It Don't Mean a Thing (If It Ain't Got That Swing) | arr. Nestico |
| Marie | Berlin-Morley |
| Back Bay Shuffle | McCrae/Shaw-May |
| Boogie Woogie Bugle Boy | Raye/Prince-Hayman |

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

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Among Those Present: Agassiz Village; Neighborhood Club of Quincy; BankBoston; Quequechan Club; NYNEX Yellow Pages; Clement Associates; A Yankee Line; Plymouth Senior Tours; Sacred Heart Parish Activities; Rye Over 55 Club; Immaculate Conception Ladies' Sodality; Burlington Recreation Dept.; Tourco; Sacred Heart Parish, Roslindale; AAA Merrimack Valley; Waltham Leisure Club; Tiffany Travelers; Harvard University Retirees Assoc.; Boston Alumni of Delta Gamma; Boston Firefighters Wives Social Club; Needham High School; Ames Safety Envelope Company; Eastern Enterprises; Professional & Business Women's Lodge.

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**THE BOSTON POPS ORCHESTRA**
**KEITH LOCKHART,** *Conductor*
Thursday evening, May 28, 1998, at 8

JOHN WILLIAMS conducting
**SPONSORED IN PART BY STATE STREET BANK AND TRUST COMPANY**

Dance of the Tumblers, from *The Snow Maiden* — Rimsky-Korsakov

None But the Lonely Heart — Tchaikovsky

Suite from *The Firebird* (1919 version) — Stravinsky
Infernal Dance—Berceuse—Finale

INTERMISSION

Joyeuse Marche — Chabrier

Violin Concerto No. 2 in F-Sharp minor, Op. 19 — Vieuxtemps
Allegro
Andante
Rondo
TAMARA SMIRNOVA

INTERMISSION

*Happy Birthday, George!*

Strike Up the Band — Gershwin-Green

Suite from *Porgy and Bess* — Gershwin-Courage
Prelude—Summertime—I Got Plenty of Nuttin'—
Bess, You Is My Woman Now—I Can't Sit Down—It Ain't
Necessarily So—I Loves You, Porgy—There's a Boat Dat's
Leaving Soon for New York—Oh Lawd, I'm on My Way

Selections from *Girl Crazy* — Gershwin-Anderson
I Got Rhythm—Embraceable You—Bidin' My Time—
But Not For Me—I Got Rhythm (reprise)

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The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, Fifth Avenue Limousine, and Giorgio Armani.

**The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon, and Fidelity Investments.**

Among Those Present: National Multiple Sclerosis Society; Best of Boston, Ltd.; Southside Junior High Music Department; St. John the Evangelist Parish/Winthrop; St. Joseph Parish; Weymouth Teachers; Newfound Reg. High School Band and Chorus; Tufts Dental Class 2001; Muhlenberg College Alumni Office; Harold Martin School; Catholic Alumni Club of Boston; Walpole Arts Council; St. Paul's Church, Wellesley; Good Samaritan Lodge; Northeastern University Honors Program; Post Club.



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**THE BOSTON POPS ORCHESTRA**
**KEITH LOCKHART,** *Conductor*
Friday evening, May 29, 1998, at 8

JOHN WILLIAMS conducting

Dance of the Tumblers, from *The Snow Maiden* — Rimsky-Korsakov

None But the Lonely Heart — Tchaikovsky

Suite from *The Firebird* (1919 version) — Stravinsky
Infernal Dance—Berceuse—Finale

INTERMISSION

Joyeuse Marche — Chabrier

Violin Concerto No. 2 in F-Sharp minor, Op. 19 — Vieuxtemps
Allegro
Andante
Rondo
TAMARA SMIRNOVA

INTERMISSION

*Happy Birthday, George!*

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Suite from *Porgy and Bess* — Gershwin-Courage
Prelude—Summertime—I Got Plenty of Nuttin'—
Bess, You Is My Woman Now—I Can't Sit Down—It Ain't
Necessarily So—I Loves You, Porgy—There's a Boat Dat's
Leaving Soon for New York—Oh Lawd, I'm on My Way

Selections from *Girl Crazy* — Gershwin-Anderson
I Got Rhythm—Embraceable You—Bidin' My Time—
But Not For Me—I Got Rhythm (reprise)

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Baldwin Piano

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**The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon, and Fidelity Investments.**

Among Those Present: Harvard Business School; Simmons College Alumnae; Emmanuel College Alumnae; Monadnock Regional Junior H.S. Band; Massachusetts Teachers Assoc.; Timberlane Regional Middle School; Lasell College Alumnae Association; Wheelock College Alumni Association; Melrose-Wakefield Area Branch AAUW; MPS Music Association; Wilmington Insurance Agency, Inc.; Purrfection Tours; Lunenburg High School; PageNet.

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**THE BOSTON POPS ORCHESTRA**
**KEITH LOCKHART,** *Conductor*
Saturday evening, May 30, 1998, at 8

JOHN WILLIAMS conducting

Dance of the Tumblers, from *The Snow Maiden* — Rimsky-Korsakov

None But the Lonely Heart — Tchaikovsky

Suite from *The Firebird* (1919 version) — Stravinsky
Infernal Dance—Berceuse—Finale

INTERMISSION

Joyeuse Marche — Chabrier

Violin Concerto No. 2 in F-Sharp minor, Op. 19 — Vieuxtemps
Allegro
Andante
Rondo
TAMARA SMIRNOVA

INTERMISSION

*Happy Birthday, George!*

Strike Up the Band — Gershwin-Green

Suite from *Porgy and Bess* — Gershwin-Courage
Prelude—Summertime—I Got Plenty of Nuttin'—
Bess, You Is My Woman Now—I Can't Sit Down—It Ain't
Necessarily So—I Loves You, Porgy—There's a Boat Dat's
Leaving Soon for New York—Oh Lawd, I'm on My Way

Selections from *Girl Crazy* — Gershwin-Anderson
I Got Rhythm—Embraceable You—Bidin' My Time—
But Not For Me—I Got Rhythm (reprise)

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The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

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Sandra Kott
Gregory Vitale
Dianne Pettipaw
Cynthia Cummings
Gerald Mordis
James Orent
Paul MacDowell
Melissa Howe
Stacey Alden
John Harrison

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Clayton Hoener
Jennifer Elowitch
Susan Shipley
Sarah Roth
Colin Davis
Pattison Story
Julie Leven
Kay Knudsen
Rebecca Katsenes
Liana Zaretsky
Danielle Maddon
Priscilla Hallberg

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Jean Haig
Anne Black
Susan Culpo
Donna Jerome
Barbara Wright
Mark Smith
Lisa Suslowicz

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David Finch
George Seaman
Theresa Borsodi
William Rounds
Kevin Crudder
Toni Rapier
Mark Simcox

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Barry Boettger
Joseph Holt
Gregory Koeller
Elizabeth Foulser
Prentice Pilot
Mark Henry

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Marianne Gedigian
Linda Toote

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Iva Milch

**Oboes**
Laura Ahlbeck
Frank Charnley

**English Horn**
Barbara LaFitte

**Clarinets**
Ian Greitzer
Aline Benoit

**Bass Clarinet**
Edward Avedisian

**Bassoons**
Ronald Haroutunian
Donald Bravo

**Contrabassoon**
Ruth Waterhouse

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Richard Menaul
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with special appearance by HARRY ELLIS DICKSON

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HARRY ELLIS DICKSON conducting

Entrance of the Gladiators — Fučik

Overture to *The Barber of Seville* — Rossini

Humoreske — Dvořák-Hayman

Gaîté parisienne — Offenbach
Overture—Allegro brilliante—Polka—Galop—
Valse—March—Can-Can—Finale

INTERMISSION

KEITH LOCKHART conducting

Joyeuse Marche — Chabrier

Symphonic Variations for Piano and Orchestra — Franck
KATHARINE FOY

INTERMISSION

KEITH LOCKHART conducting

Tiger Rag — arr. Mason

America Sings — arr. Bodge
A Hot Time in the Old Town Tonight—I've Been Working on the Railroad—
Down by the Old Mill Stream—In the Good Old Summer Time—
When Irish Eyes Are Smiling—God Bless America

Sing-along lyrics appear on page 26.

*Those Fabulous Big Bands*

In the Mood — Garland-Osser

It Don't Mean a Thing (If It Ain't Got That Swing) — Ellington-Nestico

Long Live the King! A Tribute to Elvis — arr. Hollenbeck
Jailhouse Rock—Can't Help Falling in Love—
Hound Dog

---

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, Fifth Avenue Limousine, and Giorgio Armani.

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### A HOT TIME IN THE OLD TOWN TONIGHT

*Words by Joe Hayden; music by Theo. A. Metz*

When you hear dem a bells go ding, ling, ling,
All join 'round and sweetly you must sing,
And when the verse am through, in the chorus all join in,
There'll be a hot time in the old town tonight.

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### I'VE BEEN WORKING ON THE RAILROAD

*Adapted by Margaret and Travis Johnson*

I've been workin' on the railroad,
All the live long day.
I've been workin' on the railroad,
Just to pass the time away.
Can't you hear the whistle blowin'?
Rise up so early in the morn!
Can't you hear the captain shoutin',
'Dinah, blow your horn'?

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### DOWN BY THE OLD MILL STREAM

*Words and music by Tell Taylor*

Down by the old mill stream,
Where I first met you,
With your eyes of blue,
Dressed in gingham too,
It was there I knew,
That you loved me true.
You were sixteen,
My village queen,
By the old mill stream.

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### IN THE GOOD OLD SUMMER TIME

*Words by Ren Shields; music by George Evans*

In the good old summer time,
In the good old summer time,
Strolling thro' the shady lanes,
With your baby mine;
You hold her hand and she holds yours,
And that's a very good sign
That she's your tootsey wootsey
In the good old summer time.

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### WHEN IRISH EYES ARE SMILING

*Lyric by Chauncey Olcott and Geo. Graff, Jr.; music by Ernest R. Ball*

When Irish eyes are smiling,
Sure it's like a morn in spring.
In the lilt of Irish laughter,
You can hear the angels sing.
When Irish hearts are happy,
All the world seems bright and gay,
And when Irish eyes are smiling,
Sure they steal your heart away.

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### GOD BLESS AMERICA

*Words and music by Irving Berlin*

God bless America,
Land that I love.
Stand beside her and guide her
Through the night with the light from above.
From the mountains, to the prairies,
To the oceans, white with foam,
God bless America,
My home sweet home.

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# Notes on the Music

**SPECIAL THANKS.** An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for more than sixty years. The Pops is grateful to the Chiles Foundation and Fidelity Investments for their generous assistance, which is helping to sustain this tradition by funding the introduction of important new works to the Boston Pops repertory. These include commissions of new works as well as special arrangements of Broadway show tunes, Hollywood film scores, and medleys, such as this year's *Spumante* (a new commissioned work by Dan Welcher), arrangements of "Fascinating Rhythm" and the Love Theme from *Titanic*, and the new medleys "Mostly Motown!" and "Gershwin in Love."

*BOLERO*
*Maurice Ravel (1875-1937)*

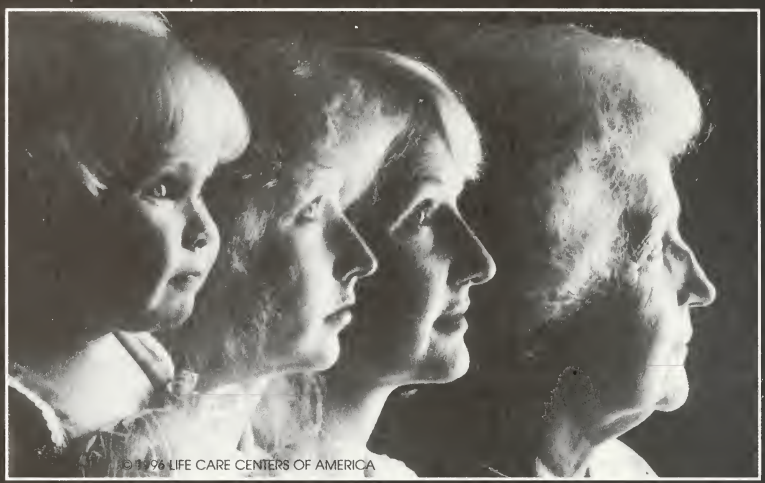
In 1928 the dancer Ida Rubinstein commissioned Ravel to write a short ballet that would feature her dancing in a Spanish style. This was a congenial project, because Ravel had always been fascinated by the dance and preoccupied with Spanish music. He wrote what he later insisted was merely an experiment, "a piece...consisting wholly of orchestral tissue without music." A slow, marked rhythmic pattern is stated quietly by the snare drum, which repeats it unchanged several hundred times, while the remainder of the orchestra sings "folk tunes of the usual Spanish-Arabian kind," as Ravel called them. Gradually, obsessively, the level of sound builds (corresponding, in the ballet, to Ida Rubinstein's solo dance before and through twenty male dancers whom she gradually aroused from a state of apathy to high excitement).

VIOLIN CONCERTO IN C MAJOR, Opus 48
*Dmitri Kabalevsky (1904-87)*

Though his family intended that he go into mathematics or economics (fields in which his father worked), Dmitri Kabalevsky showed early artistic talent, both in painting and music. He continued to paint all his life, but it was music that became his profession. He aimed at first to become a pianist and a piano teacher and wrote his first compositions as little pieces for his pupils. Kabalevsky was always a politically conscious composer (having joined the Communist party in 1940), and that meant, during Stalin's regime, close adherence to a particular musical style, one that considered concert music to be intended for the broadest possible audience and insisted that music should be tuneful (often using folk tunes) and end in a major key.

The year 1948 was particular crucial in the history of Soviet music, because the country's greatest composers (especially Shostakovich and Prokofiev) were publicly attacked for music that showed signs of "bourgeois formalism." In that very year, Kabalevsky produced his sunny and tuneful Violin Concerto, the first of three concertos (the others were for cello and piano) written between 1948 and 1952 for young virtuosi. Its directness and lively charm have made it a repertory work ever since.

*Notes continue on page 29.*




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WEBERN Five Movements for string quartet, Op. 5
BEETHOVEN Quartet No. 7 in F, Op. 59, No. 1

### JULY 5
**SUNDAY AT 2:30PM SHED**

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**DOMINIQUE LABELLE, soprano**
**MARIETTA SIMPSON, mezzo-soprano**
**RICHARD CLEMENT, tenor**
**DAVID WILSON-JOHNSON, bass-baritone**
**TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor**

BEETHOVEN Mass in C
BRAHMS 'Nänie'
BERNSTEIN 'Chichester Psalms'

### JULY 7
**TUESDAY AT 8:30PM OZAWA HALL**

**FREDERICA VON STADE, mezzo-soprano**
**MARTIN KATZ, piano**

Program to include songs by DEBUSSY and Fauré, and Jake HEGGIE's 'Paper Wings,' set to texts of Frederica von Stade

## Week 2

### JULY 10
**FRIDAY AT 8:30PM SHED**

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**SEIJI OZAWA, conductor**
**PETER SERKIN, piano**

TAKEMITSU 'riverrun,' for piano and orchestra
MOZART Piano Concerto No. 24 in C minor, K.491
DVOŘÁK Symphony No. 7

### JULY 11
**SATURDAY AT 8:30PM SHED**

**BOSTON SYMPHONY ORCHESTRA**
**SEIJI OZAWA, conductor**
**ITZHAK PERLMAN, violin**

ALL-TCHAIKOVSKY PROGRAM
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Symphony No. 5

### JULY 12
**SUNDAY AT 2:30PM SHED**

**BOSTON SYMPHONY ORCHESTRA**
**SERGIU COMISSIONA, conductor**
**YEFIM BRONFMAN, piano**

RIMSKY-KORSAKOV Introduction and Wedding March from 'Le Coq d'or'
PROKOFIEV Piano Concerto No. 2
RACHMANINOFF Symphonic Dances

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ST. LOUIS BLUES MARCH
*W.C. Handy (1873-1958)*

The most famous commercial hit in the world of blues was composed in 1914. W.C. Handy had already had some success with his "Memphis Blues," but he had sold his rights to that piece to a publisher for a mere $50 and never saw the fortune that the song brought in. Determined to find something to match it, he recalled his own days of poverty in St. Louis and created the memorable opening line, "I hate to see de evenin' sun go down." As he later explained, "If you ever had to sleep on the cobbles down by the river in St. Louis, you'll understand the complaint." The song became a major hit when Sophie Tucker introduced it into her vaudeville act. After that it was unstoppable. It has been recorded eight or nine hundred times, arranged by Handy for every conceivable instrumental combination, and interpolated into shows and films. The Boston Pops arrangement displays the familiar song in the guise of a lively march.

THE BEST OF DUKE ELLINGTON
*Edward Kennedy ("Duke") Ellington (1899-1974)*

Duke Ellington is the classical composer of jazz, the man who created one masterpiece of jazz composition after another—at the rate of about one a week during his best period. Most of his work was designed to be purely instrumental, but melodies from these scores were often published with lyrics and took on a new life as popular songs. At this concert you'll hear three of his most characteristic tunes: "Caravan," "Mood Indigo," and "It Don't Mean a Thing (If It Ain't Got That Swing)."

DANCE OF THE TUMBLERS, from *THE SNOW MAIDEN*
*Nikolai Rimsky-Korsakov (1844-1908)*

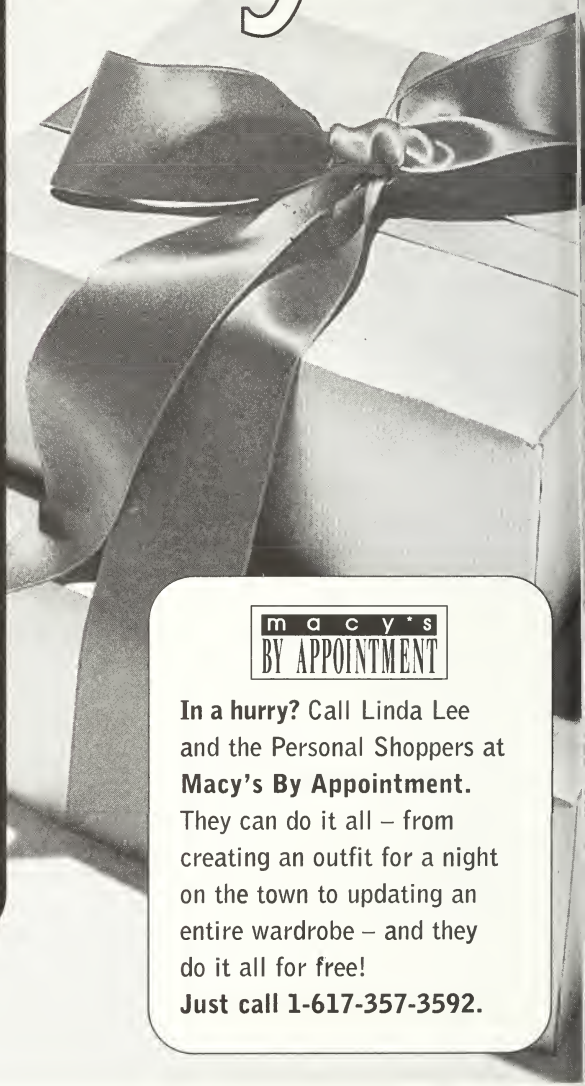
Rimsky-Korsakov wrote a dozen operas, but, with the exception of *Le Coq d'or*, we hardly ever hear them in this country. *The Snow Maiden* (in Russian, *Snegurochka*) is based on a fantastic play by Ostrovsky with which the composer "fell deeply in love" in 1880. The play excited his interest in ancient Russian customs and heathen pantheism. So intensely did he work that he finished the entire short score during the summer of 1880, filling the music with an open-hearted love of the natural world. The Dance of the Tumblers (also sometimes called the Dance of the Buffoons) occurs in the third act of the opera, where it provides entertainment at a jolly feast of spring revelers.

SUITE FROM *THE FIREBIRD*
*Igor Stravinsky (1882-1971)*

*The Firebird* was the work the established the 28-year-old composer overnight as a man to watch. Produced by the Ballets Russes in Paris in 1910, it was the sensation of the season, and Stravinsky quickly followed it up with *Petrushka* and *The Rite of Spring*. The plot of the ballet involves the interaction of human characters—a prince and a group of captive princesses—with two supernatural figures, the magic Firebird, a sort of good fairy, and the evil sorcerer Kashchei. Prince Ivan Tsarevich, while hunting, pursues the Firebird into the magic garden of Kashchei and captures it, but agrees to free her, whereupon the bird gives him a magic feather promising her aid if he should ever need it. Thirteen enchanted princesses, captives of Kashchei, enter, and the prince falls in love with one of them. The prince is captured by the guards of Kashchei, who appears. Then the prince remembers the magic feather, and waves it, summoning the Firebird, who forces Kashchei and his followers into violent dancing (Infernal Dance).

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Then the Firebird, having entranced the evil creatures, performs a slow, gentle dance (Berceuse) in which she reveals that the deathless monster's soul is located in an egg kept within a casket. The prince finds it and smashes it, destroying Kashchei and all his enchantments. The palace disappears, the statues turn into knights (who had been enchanted), the princesses are freed, and everyone joins in a dance of general happiness (Finale).

JOYEUSE MARCHE
*Emmanuel Chabrier (1841-94)*

Chabrier combined an interest in the weighty paraphernalia of Wagnerian music drama (as in his opera *Gwendoline*) with an extraordinary gift for lyric and the comic elements (as in another opera, *Le roi malgré lui* ["King in Spite of Himself"]). But his wit, originality, and vivid sense of orchestral color are especially evident in this "joyous march," composed and performed in 1888. He loved the shock of startling juxtapositions, rhythmic and harmonic, whether for dramatic or witty effect, and in this respect he anticipated the anti-romantic sensibilities of the group of French composers

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known as "the Six" in the 1920s. One of them, Francis Poulenc, paid whole-hearted respect to Chabrier, flatly declaring that the *Joyeuse Marche* was a masterpiece.

### VIOLIN CONCERTO NO. 2 in F-sharp minor
*Henry Vieuxtemps (1820-81)*

One of the great violinist personalities after Paganini, highly regarded by Berlioz as a composer, Belgian-born Henry Vieuxtemps made his solo debut as violinist when he was "scarcely taller than his bow," as an enthusiastic critic commented. When he was 14, he learned the Beethoven concerto (then scarcely ever performed) in just two weeks, and played it with great success. The same year he met Paganini in London, and was amazed at his virtuosity. During the course of his life, Vieuxtemps taught in St. Petersburg and Paris and his native Belgium. He made no fewer than three extensive concert tours of the United States—in the early 1840s, the late 1850s, and the early 1870s. He noted with satisfaction the growing interest in serious concert music in this country. On his first tour, he said, the only thing that aroused much enthusiasm from the American audience was his Variations on "Yankee Doodle."

In the winter of 1835-36 (during which time he turned sixteen), Vieuxtemps studied composition in Paris with Berlioz's teacher Anton Reicha and composed a concerto that aimed at "combining the pure form of the Viotti Concerto with the technical demands of modern times." He wrote, in all, seven violin concertos, which are something of the violinistic equivalent to the piano concertos of Liszt, combining brilliance with lyrical passion.

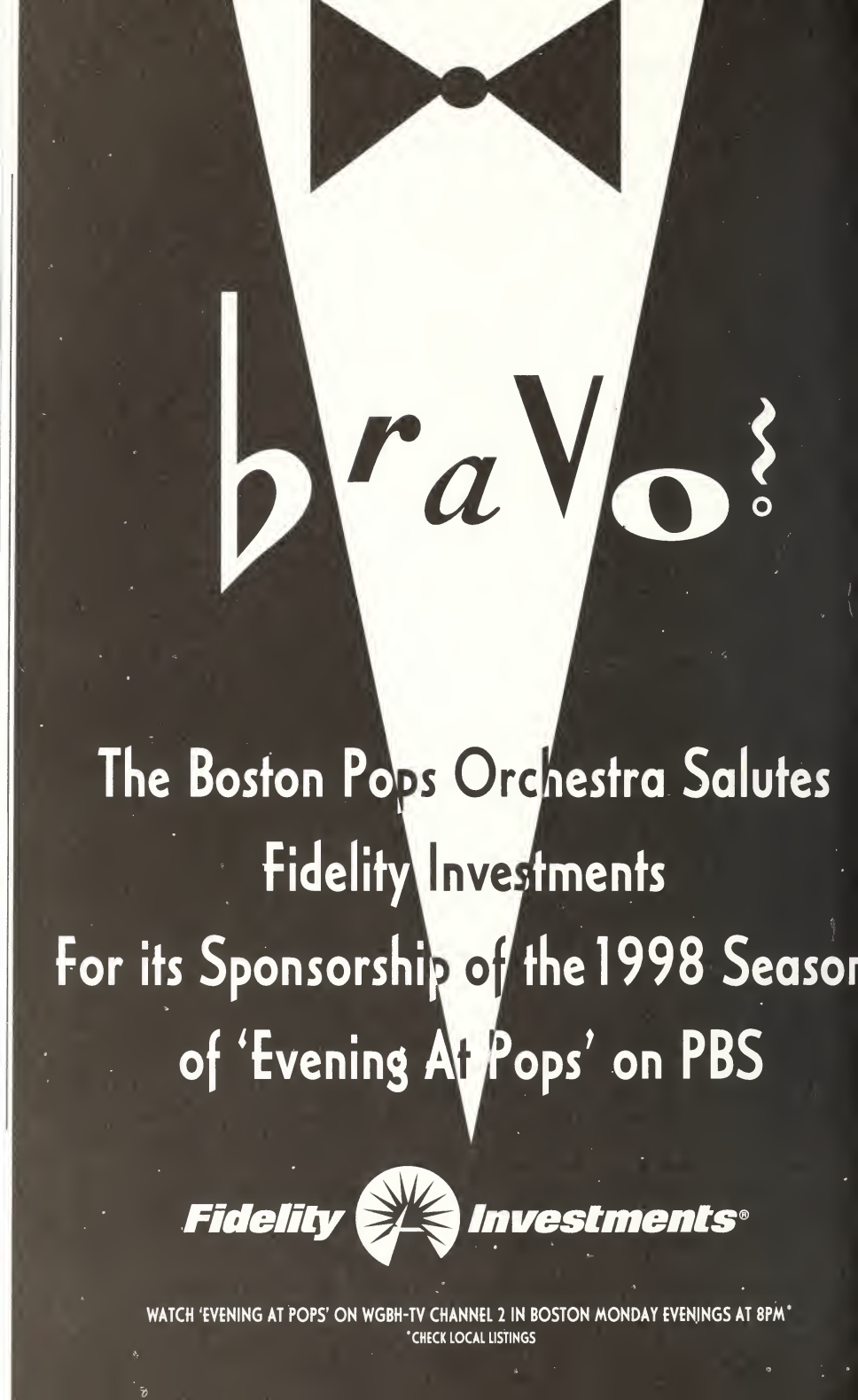
### PORGY AND BESS
*George Gershwin (1898-1937)*

George Gershwin's premature death from a brain tumor a few months before his thirty-ninth birthday prevented him from following up the achievement of *Porgy and Bess*, the largest and most daring of his ventures into the "classical" realm and arguably the finest opera yet produced by an American. For many years *Porgy and Bess* was reduced to the scope of a Broadway musical by performances that omitted a good half of the score, concentrating only on the hit songs. But recent revivals and recordings have demonstrated beyond any doubt its theatrical effectiveness when performed in full and its force as a deeply moving human document.

### SELECTIONS from *GIRL CRAZY*
*George Gershwin*

No Gershwin show boasts a richer collection of hit songs than *Girl Crazy*, produced in 1930 with Ethel Merman in her stage debut and Ginger Rogers in her first Broadway starring role. The book, by Guy Bolton and John McGowan, relates the adventures of some hapless young men from New York who travel (by taxi!) to a dude ranch in the southwest, there to encounter the sturdy and energetic women (or, as they were called in 1930, girls) of the great American west. The byplay between male tenderfoot and female rancher sparked both the romance and the humor of the evening. Ira Gershwin wrote the lyrics to four of the greatest songs his brother George ever composed: "I Got Rhythm" (Ethel Merman's showstopper), "Embraceable You," "Bidin' My Time," and "But Not for Me."

*Notes continue on page 35.*


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## ENTRANCE OF THE GLADIATORS, Opus 68
*Julius Fučik (1872-1916)*

*Entrance of the Gladiators* is one of those tunes that everyone knows without being able to give it a title; for years it has been one of the most popular of all marches used by circuses, so that it may be considered even the quintessential circus march. Fučik was a Czech musician who studied composition with Dvořák at the Prague Conservatory (he also studied violin and bassoon). He spent most of his professional career as a bandmaster in Zagreb, Sarajevo, Budapest, and Prague. He retired in 1913, married, and settled in Berlin, where he formed an orchestra and a music publishing firm, but his activities were cut short by the outbreak of war and the onset of cancer. He left nearly 300 dances, marches, and overtures, of which *Entrance of the Gladiators* is universally famous.

## OVERTURE to *THE BARBER OF SEVILLE*
*Gioachino Rossini (1792-1868)*

*The Barber of Seville*, one of the most brilliant and scintillating of all comic operas, began life in Rome on December 15, 1815, as a notable fiasco, though it recovered soon enough to circle the world and remain with us imperishably. One of the legends of that catastrophic opening night was that Rossini was displeased with the effect of the overture that he had composed for *Almaviva* (as the opera was originally called), threw it out, and instead used an overture that had already served him for *Aurelian in Palmira* (Milan, December 1813) and again for *Elizabeth, Queen of England* (Naples, October 1815). Actually, he probably never wrote the supposed original overture for *The Barber of Seville* (he was notoriously lazy, a fact that he cheerfully admitted). And




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the overtures to *Aurelian* and *Elizabeth* are not quite identical, though they are different orchestrations of the same piece. But it is ironic—and it indicates how little the overture in Rossini's day had to do with the opera at hand—that a work originally written to introduce a serious opera should attain immortality as the overture to Rossini's greatest comic opera.

### *GAÎTÉ PARISIENNE* SUITE

*Jacques Offenbach (1819-80), arr. Manuel Rosenthal*

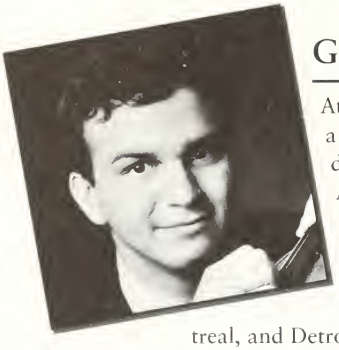
Jacques Offenbach's tuneful and sassy operettas delighted the Parisians, who came to hear *La belle Hélène*, *Orphée aux Enfers* (*Orpheus in the Underworld*), or *La Vie parisienne*, all satirical romps making fun of French politics and classical literature—sometimes at the same time! All of them were filled with a musical *joie de vivre* that no other composer has ever matched. In 1938, when Leonid Massine wanted to create a lighthearted ballet of Parisian life, he knew that the Offenbach operettas would be the perfect source for the music. Arranger Manuel Rosenthal mined Offenbach's most popular operettas and biggest hits for the score of the ballet, which was named *Gaîté parisienne*. It has kept many of Offenbach's best tunes constantly before the public, and now the complete original operettas are beginning to enjoy a major revival.

### SYMPHONIC VARIATIONS FOR PIANO AND ORCHESTRA

*César Franck (1822-90)*

If he had died in 1880, at the age of fifty-eight, rather than in 1890, César Franck would be scarcely remembered today, and then just as a composer of church music of only the most parochial interest. He was a lifelong church organist and a distinguished teacher whose pupils—Vincent d'Indy prominently among them—accorded him reverent esteem. But suddenly, about 1880, Franck began producing virtually all of the works by which his name is remembered: the Symphony in D minor, several tone poems, the F minor piano quintet, the violin sonata, the string quartet, and a few splendid works for solo piano. Among the works of this period, the concerto-like set of orchestral variations that he called *Variations symphoniques* holds a prominent place. In the Symphonic Variations, there is no obvious break between one variation and the next; rather, Franck enchains one section directly to the next, allowing a steady flow of tension and release. At the outset the orchestra is presented in strong opposition to the soloist, the former with a characteristic dotted rhythm (in the strings) and the latter with a gently drooping melody anticipating the first part of the theme. Thus the basic dramatic conflict is presented at once. The second part of the theme—a simple idea in triple meter—is announced by pizzicato strings. All of this material becomes the basis for symphonic elaboration. The solo piano leads off with an extended treatment of the first theme over an arpeggiated left hand part. After an orchestral response in which the dotted rhythm grows increasingly prevalent, the solo piano presents a full version of the waltz theme. From here on the piano part becomes a brilliantly virtusoic and decorative foil to the thematic working-out in the orchestra.

—Steven Ledbetter



## Gil Shaham

At twenty-six, violinist Gil Shaham is already hailed as a veteran virtuoso of his instrument. Since his 1981 debut with the Jerusalem Symphony led by the late Alexander Schneider, he has been consistently acclaimed for his performances with the New York Philharmonic, the Boston Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Los Angeles Philharmonic, and the San Francisco, Montreal, and Detroit symphonies, as well as with major orchestras overseas, including the Berlin Philharmonic, the Israel Philharmonic, and the London Symphony, with which he made two dramatic 1989 appearances substituting, on a day's notice, for an ailing Itzhak Perlman. Mr. Shaham made his Boston Pops debut in 1986. Recitals and orchestral engagements have taken him to music capitals worldwide. Summer festival appearances have included the Hollywood Bowl, Tanglewood, Ravinia, Aspen, Schleswig-Holstein, and Lincoln Center's Mostly Mozart Festival. An exclusive Deutsche Grammophon recording artist, Mr. Shaham has recorded concertos by Mendelssohn, Bruch, Paganini, Saint-Saëns, Tchaikovsky, Sibelius, and Wieniawski, as well as solo discs of music by Schumann, Richard Strauss, Elgar, Ravel, Franck, Kreisler, Paganini, Saint-Saëns, and Sarasate. Recent best-selling releases include Vivaldi's *Four Seasons* with the Orpheus Chamber Orchestra, a collaboration with guitarist Göran Söllscher entitled *Paganini for Two*, and a Grammy-nominated disc of the Barber and Korngold violin concertos with André Previn and the London Symphony. His latest releases include another collaboration with Orpheus, *Romances for Violin and Orchestra*, as well as the two Prokofiev concertos with Previn and the London Symphony. Born in 1971 in Champaign-Urbana, Illinois, Gil Shaham moved with his parents in 1973 to Israel, where at age seven he began violin studies with Samuel Bernstein of the Rubin Academy of Music and was immediately granted annual scholarships by the America-Israel Cultural Foundation. In 1981, while studying with Haim


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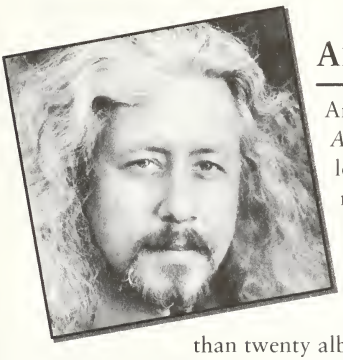
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Taub in Jerusalem, he made debuts with the Jerusalem Symphony and Israel Philharmonic. That same year he began his studies with Dorothy DeLay and Jens Ellerman at Aspen. In 1982, after taking first prize in Israel's Claremont Competition, he became a scholarship student at Juilliard, where he has worked with Ms. DeLay and Hyo Kang. Recipient of the Avery Fisher Grant in 1990, Mr. Shaham is a graduate of the Horace Mann School in New York City and has also attended Columbia University. He plays a 1699 Stradivarius named after Countess Polignac, who was reputedly the French mistress of Benjamin Franklin while he was America's first ambassador to France.



## Arlo Guthrie

Arlo Guthrie's career began with the 1967 release of *Alice's Restaurant*, an album whose title song—the longest ever recorded until that time—helped define a new generation of social consciousness and activism. In 1969 the singer starred in the film version of *Alice's Restaurant*, directed by Arthur Penn. But the song and movie were by no means the only defining moments in a career spanning thirty years and more than twenty albums. Arlo Guthrie went on to score hits with "Coming in to Los Angeles," a favorite at the Woodstock Festival in 1969, and with his definitive rendition of Steve Goodman's "City of New Orleans." Mr. Guthrie also launched his own record company, Rising Son Records. His most recent release, *Mystic Journey*, contains nine new songs, and marks his first studio album in ten years. In addition, he has re-released many of his old Warner Bros. records on Rising Son, distributed by Koch.

Arlo says, "I was born in Coney Island-Brooklyn, New York, in the summer of 1947, with a guitar in my hands." The son of Marjorie Guthrie and folksinger Woody Guthrie (who succumbed to Huntington's disease in 1967), Arlo has calmly and good-naturedly dodged the expectations that couldn't help but follow the son of such a legend. Through the years, Arlo learned from the masters—not just his father, but other regular Guthrie house guests such as Pete Seeger and Leadbelly—and found a style of his own, one that made him a distinctive figure in the crowded community of singer/songwriters during the 1960s. It was during that decade that Arlo graduated high school in Stockbridge, Massachusetts, and entered college in Billings, Montana. In the fall of 1965 he returned to the Berkshires for a Thanksgiving visit with his friends Alice and Ray, who lived in the old Trinity Church. The rest is history. In 1991 Arlo purchased the old church, which, after a series of owners, had fallen into disrepair. The church now houses the Guthrie Center, the Guthrie Foundation (both named for Arlo's father), and Rising Son Records. The Guthrie Center is a non-profit interfaith church foundation that assists people living with AIDS and HIV. The Guthrie Foundation supports the Woody Guthrie archives and is developing projects geared toward the exchange of cultural values: music, health care alternatives, and religions among them. In October 1997 the New York-based Huntington's Disease Society of America inaugurated its Woody Guthrie Award by presenting it to Arlo. Mr. Guthrie is making his Boston Pops debut.



## The Pops Jazz Ensemble

One of the Boston area's foremost musical quartets, the Pops Jazz Ensemble has been entertaining audiences for many years with its distinctive blend of "jazz" and "pop" music. With material ranging from standards to classics, the ensemble blends elements of jazz with the music of the great "pops" orchestras and composers. The success of the Pops Jazz Ensemble is due in part to the unique musical chemistry among the members, four wonderfully talented Boston Pops musicians who have performed under the direction of both Keith Lockhart and John Williams. Each member has experience with a broad spectrum of music, from classical to jazz to show tunes, and each has provided accompaniment for a variety of well-known artists. Reminiscent at times of the legendary Modern Jazz Quartet, the Pops Jazz Ensemble plays with a cohesiveness and spontaneity that is both swinging and mellow, combining elements of classical with free-flowing improvisations that make for jazz at its very best.

**Michael Monaghan** has been a freelance jazz musicians and doubling woodwind player in Boston for more than twenty-five years. He has also worked as studio singer (mostly for commercials) and back-up vocalist. A member of trumpeter Herb Pomeroy's Big Band, Mr. Monaghan's work includes performances with the Boston Pops and in the pit for such touring musicals as *Porgy and Bess*, *Cats*, and *Phantom of the Opera*. He has also accompanied such artists as Frank Sinatra, Ray Charles, Tony Bennett, Gerry Mulligan at the Newport Jazz Festival, Mel Tormé at Carnegie Hall, Anita O'Day, the Woody Herman Band, Buddy Rich, and Chick Corea. He participated in Rosemary Clooney's "Demi-Centennial" special on A&E and can be heard performing some of the saxophone solos on *Runnin' Wild*, Keith Lockhart's first recording with the Boston Pops Orchestra.

Generally regarded as one of the finest all-around pianists in the country, **Bob Winter** is a professor of piano at Boston's Berklee College of Music. He is the regular pianist for the Boston Pops Orchestra and was a longtime co-host of National Public Radio's "A Note to You," heard on more than 100 stations. Mr. Winter is currently pianist-in-residence at Boston's Four Seasons Hotel.

Bassist **Mark Henry** makes any rhythm section come alive. A graduate of Berklee College of Music, he teaches at the University of Massachusetts and Wellesley College. Much sought-after as a freelancer in the Boston area, Mr. Henry is the jazz rhythm specialist for the Boston Pops and a member of the bass section of the Boston Pops Esplanade Orchestra. He has played in the pit for Broadway productions such as *Phantom of the Opera*, *Miss Saigon*, and *Porgy and Bess* and with such artists as Illinois Jacquet, Mel Tormé, Art Farmer, Rosemary Clooney, and Diane Schuur.

Drummer **Fred Buda** combines the excitement and drive of big-band drumming with the subtle brushwork of small ensemble playing. The regular drumset player for the Boston Pops for thirty years, he is also the timpanist of the Boston Ballet Orchestra. An alumnus of the Woody Herman and Herb Pomeroy Big Bands, Mr. Buda also teaches at the New England Conservatory of Music and the University of Massachusetts.



## Tamara Smirnova

Born in 1958 in Siberia, Tamara Smirnova is associate concertmaster of the Boston Symphony Orchestra and concertmaster of the Boston Pops Orchestra. Ms. Smirnova began playing the violin at six and graduated in 1981 from the Tchaikovsky Conservatory in Moscow. Upon completing her studies she moved to Zagreb, soon becoming concertmaster of the Zagreb Philharmonic Orchestra, the youngest concertmaster in the history of that ensemble. While in Zagreb, she won acclaim for her numerous solo recitals, as well as for solo appearances with various orchestras. A bronze medalist in the 1985 Queen Elisabeth Competition in Brussels, Ms. Smirnova performs regularly at the Dubrovnik Summer Festival. She made her American recital debut at Jordan Hall in November 1986 and has appeared as concerto soloist with the Boston Symphony Orchestra, the Boston Pops Orchestra, and other New England orchestras, as well as in California and North Carolina. Ms. Smirnova has recorded for Jugoton and has been a lecturer at the Music Academy in Zagreb.



## Katharine Foy

Pianist Katharine Foy studied music composition under Nadia Boulanger at Fontainebleau, France. Ms. Foy earned her bachelor's degree in music from Vassar College and continued her studies at the graduate level at the University of California in Berkeley and Mannes College of Music in New York. A Fulbright Scholar in Vienna, she also participated in master classes in Siena, Italy; Fontainebleau, France; Salzburg, Austria; and Gerona, Spain. Ms. Foy has taught piano and theory at the Mannes College of Music. Highlighting her orchestral engagements are five solo performances with the Boston Pops Orchestra. She has also given recitals at the National and Phillips galleries in Washington, D.C., the Frick Gallery in Pittsburgh, and the Philadelphia Museum. This year she completed her sixth concert tour of Mexico, which featured performances in Mexico City, Cordova, San Miguel, and Veracruz. Founder of and regular participant in "Wianno Concerts" on Cape Cod, Katharine Foy has also had extensive chamber music experience.




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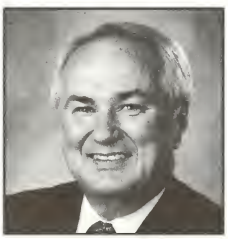
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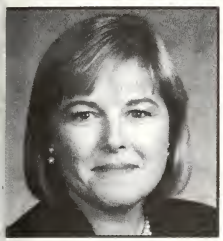
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| $100 SUPPORTERS MEMBERSHIP | -Previous benefits plus...<br>-a schedule of "Evening at Pops" summer 1998 broadcast dates<br>-a special invitation to purchase Opening Night at Pops tickets |
| $250 HOLIDAY POPS AND PROGRAM BOOK MEMBERSHIP | -Previous benefits plus...<br>-an advance ticket order form for the 1998 Holiday Pops concerts before tickets go on sale to the general public<br>-special recognition in the 1999 Boston Pops program book |
| $500 OVERTURES MEMBERSHIP | -Previous benefits plus...<br>-the most recent Boston Pops recording<br>-invitation to attend a reception with Keith Lockhart |
| $1,000 ESPLANADE MEMBERSHIP | -Previous benefits plus...<br>-a Boston Pops poster autographed by Keith Lockhart<br>-pair of tickets to an "Evening at Pops" TV taping |
| $2,500 ARTHUR FIEDLER SOCIETY | -Previous benefits plus...<br>-a pair of table seats at the 1998 New Year's Eve Gala |
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| $7,500 CONDUCT THE POPS | -Previous benefits plus...<br>-an opportunity to conduct the orchestra at a Boston Pops concert and 10 table seats |
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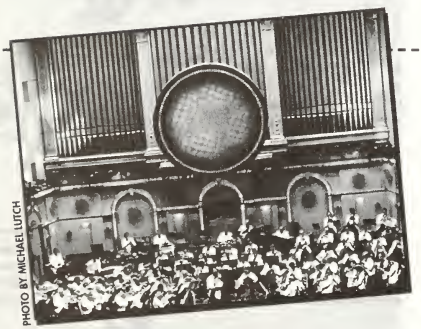


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THE BSO'S WEB SITE (http://www.bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

HOW TO GET POPS TICKETS: Tickets for the entire Boston Pops season at Symphony Hall, which runs from May 6 through July 12, are on sale now. The Box Office is open from 10 a.m. to 6 p.m., Monday through Saturday, and through the first intermission on concert nights; on Sunday, the Box Office opens at 1 p.m. American Express, MasterCard, VISA, personal checks, and cash are accepted. To charge tickets on a major credit card, or to make a reservation and send payment by check, call SymphonyCharge at (617) 266-1200, Monday through Saturday between 10 a.m. and 6 p.m. To order tickets on-line, visit the Boston Pops web site at www.bso.org. There is a $3 handling fee for each ticket ordered by phone or on-line. Send mail orders to the Symphony Hall Box Office, Symphony Hall, Boston, MA 02115, with payment and a self-addressed, stamped envelope, or fax orders to (617) 638-9400. There is a $2.50 handling charge per mail or fax order. Ticket prices are $47, $41, $33, $29.50, $26, $16.50, and $13. Good seats are still available.

PLEASE NOTE: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

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TO AVOID DELAYS IN FOOD SERVICE, patrons at tables are encouraged to place their orders as early as possible.

ESPLANADE CONCERTS: The Boston Pops Esplanade Orchestra performs six free concerts at the Hatch Shell on the Charles River Esplanade, July 3, 4, 5, 7, 8, and 9. All performances begin at 8 p.m.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

FOR PATRONS WITH DISABILITIES, an access service center, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call VOICE (617) 266-1200 or TTD/TTY (617) 638-9289.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom, and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. The BSO is not responsible for personal apparel or other property of patrons.

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LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

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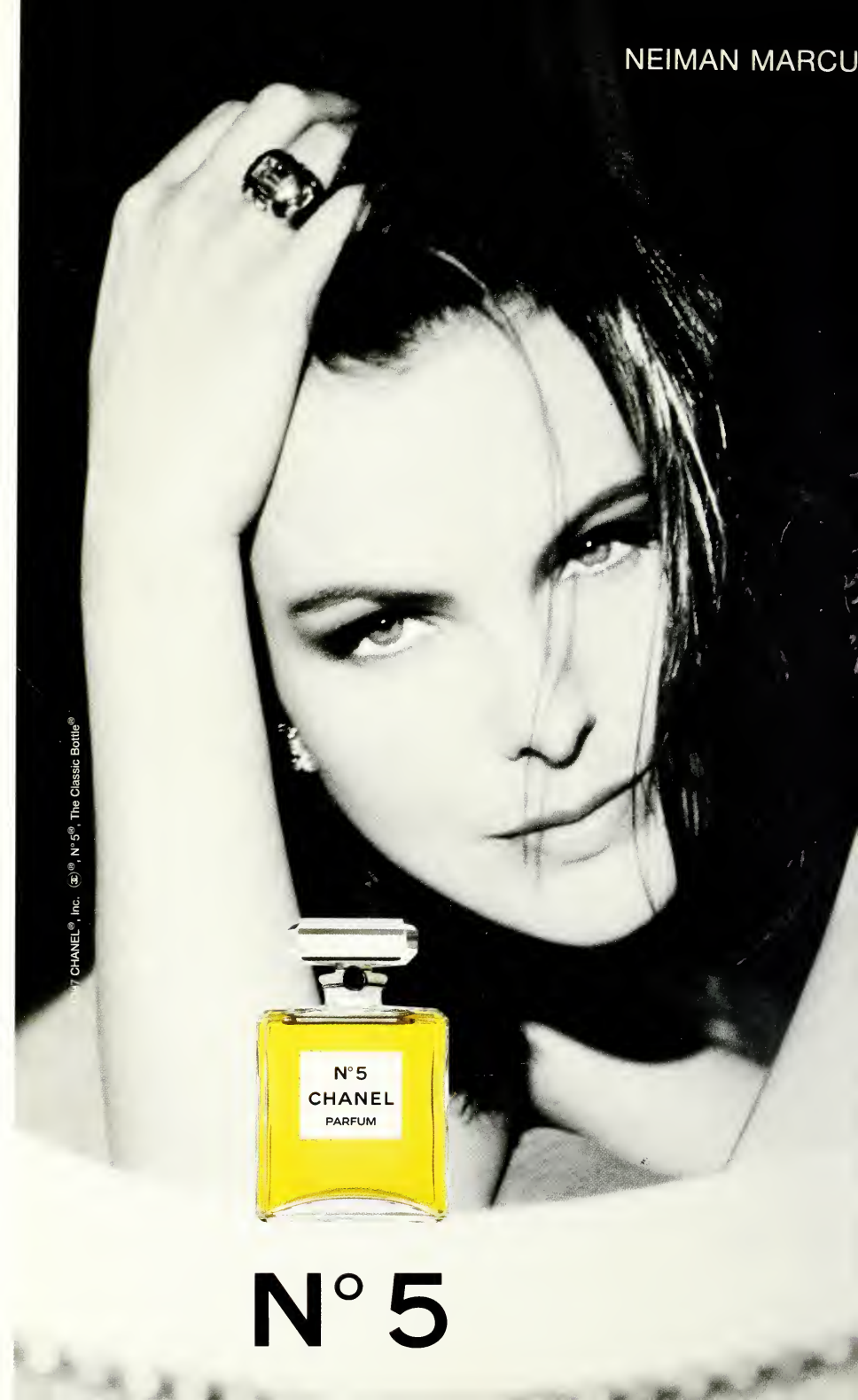
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# Boston POPS '98

Boston Pops Orchestra ★ Keith Lockhart, conductor

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# Tanglewood '98

## Week 1

### JULY 1
**WEDNESDAY AT 8:30PM OZAWA HALL**

**JUILLIARD STRING QUARTET**

BEETHOVEN Quartet No 10 in E-flat, Op. 74, 'Harp'
WEBERN Five Movements for string quartet, Op. 5
BEETHOVEN Quartet No. 7 in F, Op. 59, No. 1

### JULY 5
**SUNDAY AT 2:30PM SHED**

**BOSTON SYMPHONY ORCHESTRA**
**ROBERT SHAW, conductor**
**DOMINIQUE LABELLE, soprano**
**MARIETTA SIMPSON, mezzo-soprano**
**RICHARD CLEMENT, tenor**
**DAVID WILSON-JOHNSON, bass-baritone**
**TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor**

BEETHOVEN Mass in C
BRAHMS 'Nänie'
BERNSTEIN 'Chichester Psalms'

### JULY 7
**TUESDAY AT 8:30PM OZAWA HALL**

**FREDERICA VON STADE, mezzo-soprano**
**MARTIN KATZ, piano**

Program to include songs by DEBUSSY and Fauré, and Jake HEGGIE's 'Paper Wings,' set to texts of Frederica von Stade

## Week 2

### JULY 10
**FRIDAY AT 8:30PM SHED**

**BOSTON SYMPHONY ORCHESTRA**
**SEIJI OZAWA, conductor**
**PETER SERKIN, piano**

TAKEMITSU 'riverrun,' for piano and orchestra
MOZART Piano Concerto No. 24 in C minor, K.491
DVOŘÁK Symphony No. 7

### JULY 11
**SATURDAY AT 8:30PM SHED**

**BOSTON SYMPHONY ORCHESTRA**
**SEIJI OZAWA, conductor**
**ITZHAK PERLMAN, violin**

ALL-TCHAIKOVSKY PROGRAM
Violin Concerto
Symphony No. 5

### JULY 12
**SUNDAY AT 2:30PM SHED**

**BOSTON SYMPHONY ORCHESTRA**
**SERGIU COMISSIONA, conductor**
**YEFIM BRONFMAN, piano**

RIMSKY-KORSAKOV Introduction and Wedding March from 'Le Coq d'or'
PROKOFIEV Piano Concerto No. 2
RACHMANINOFF Symphonic Dances

SEIJI OZAW
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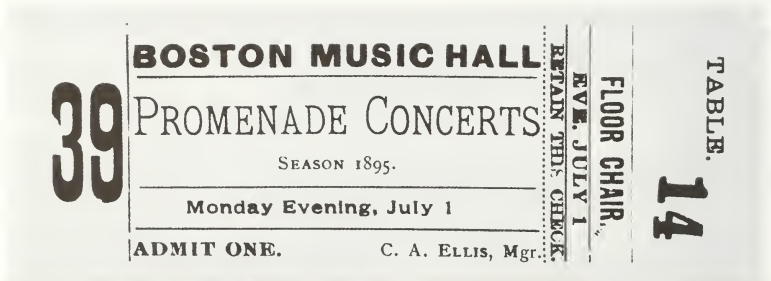
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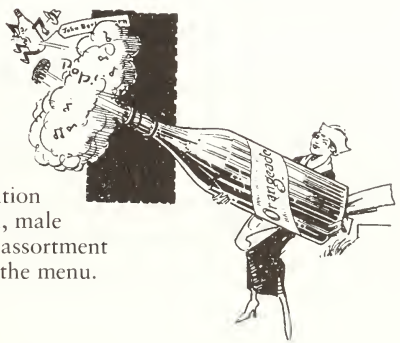
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## On Display in the Cohen Wing



Currently on view in the Cohen Wing display cases are two archival exhibits related to the Boston Pops. "Wild About Harry!" is a 90th-birthday tribute to Boston Pops Associate Conductor Laureate Harry Ellis Dickson, who has been associated with the Boston Symphony as an orchestra member, conductor, and raconteur, for nearly sixty years—more than half of the orchestra's history. In the photograph, Mr. Dickson gives some conducting pointers to his good friend Danny Kaye in preparation for one of Mr. Kaye's popular guest conducting appearances at a Boston Symphony Pension Fund concert.



"Eat, Drink, and Be Merry!" examines the history of Pops' social customs, including food and fashion. Reproduced from the Boston *Herald Traveler*, this 1919 cartoon depicts a Pops waitress serving a non-alcoholic beverage during Prohibition. That year the Pops management decided to stop serving beer and wine because of the growing Prohibition sentiment. To make up for the lack of alcohol, male waiters were replaced with waitresses and an assortment of bubbly non-alcoholic drinks was added to the menu.

BOSTON SYMPHONY ORCHESTRA
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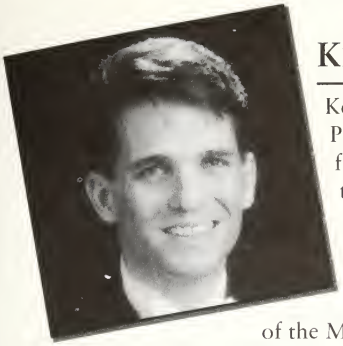
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## Keith Lockhart

Keith Lockhart is the twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Now in his fourth Pops season, Mr. Lockhart has conducted more than 200 concerts; made twenty television shows; made his Carnegie Hall debut with the Boston Pops Orchestra; and led five national tours and his first overseas tour with the Boston Pops Esplanade Orchestra. In 1998 he will lead two BPEO tours, a summer tour of the Midwestern United States and a December holiday tour across the United States, followed by a tour to Florida and the Southeast. This season includes performances of Mr. Lockhart's first-ever commission for the Boston Pops, Dan Welcher's *Spumante*. In February Keith Lockhart and the Boston Pops Orchestra released their third recording, *The Celtic Album*. Their first two albums—*Runnin' Wild: The Boston Pops Play Glenn Miller*, released in 1996, and last spring's *American Visions*—both received critical and popular acclaim. A Christmas album recorded last December is scheduled for release this fall.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he still holds. In January 1998, Mr. Lockhart was appointed Music Director of the Utah Symphony, effective with the 1998-99 season. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky.

Prior to his Boston Pops debut in June 1993, Keith Lockhart worked with singers Mandy Patinkin and Mel Tormé. As a guest artist, Mr. Lockhart has conducted the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Toronto Symphony, the Cleveland Orchestra, and the Los Angeles Chamber Orchestra; he is a frequent guest conductor with the Naples (Florida) Philharmonic. Notable recent guest conducting appearances include the Montreal Symphony, Colorado Symphony, Minnesota Orchestra, Singapore Symphony, National Arts Center Orchestra, New England Conservatory Symphony Orchestra, Hudson Valley Philharmonic, Phoenix Symphony, and the St. Paul Chamber Orchestra. He also conducted his Cincinnati Chamber Orchestra on several occasions and made his debut last summer with the New York Philharmonic. Upcoming engagements include debuts with the orchestras of Dallas, Seattle, Philadelphia, Vancouver, Buffalo, Milwaukee, and Taipei, as well as returns to the podium in Montreal, Toronto, Singapore, and St. Paul.

With his appointment to the position of Boston Pops Conductor, Keith Lockhart succeeded John Williams, who held that position from 1980 to 1993. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In addition, he serves as a "godparent" for the Emily A. Fifield Elementary School in Dorchester as part of the Boston Music Education Collaborative. In May 1996, Mr. Lockhart was awarded an honorary doctorate from the Boston Conservatory.



## John Williams

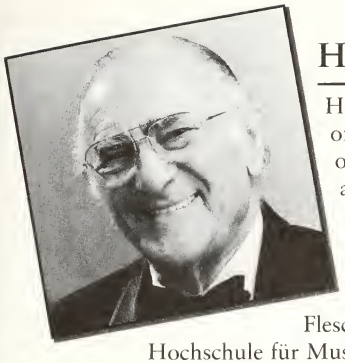
In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work.

John Williams has composed the music and served as music director for more than seventy-five films, including *Amistad*, *The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-five Academy Award nominations, most recently for *Amistad*, and has been awarded five Oscars, one British Academy Award, and sixteen Grammys, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. He recently completed the score to *Saving Private Ryan*, which was recorded in February under Mr. Williams's direction by members of the Boston Symphony Orchestra in Symphony Hall.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, a bassoon concerto (*The Five Sacred Trees)* premiered by the New York Philharmonic in 1995, a cello concerto premiered by Yo-Yo Ma and the Boston Symphony Orchestra in 1994, concertos for flute and violin recorded by the London Symphony Orchestra, and concertos for clarinet and tuba. His most recent work is a trumpet concerto commissioned by the Cleveland Orchestra. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, and themes for the 1984, 1988, and 1996 Summer Olympic games.

Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. He has led a highly acclaimed series of albums with the Boston Pops Orchestra on the Philips label and for Sony Classical. Among their recent recordings, all on Sony Classical, are *It Don't Mean a Thing If It Ain't Got That Swing*, with vocalist Nancy Wilson, *Williams on Williams: The Classic Spielberg Scores*, and *Summon the Heroes*, featuring Mr. Williams's theme for the 1996 Olympics.

Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has led the Boston Symphony Orchestra at Tanglewood and led subscription concerts for the first time in March 1997. He has appeared as guest conductor with the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Chicago Symphony, the Pittsburgh Symphony, the Dallas Symphony, the San Francisco Symphony, and the Los Angeles Philharmonic.



## Harry Ellis Dickson

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and music director of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, he graduated from the New England Conservatory of Music and studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras throughout the United States, Canada, Israel, and Ireland. Highlights of recent seasons include conducting engagements with the San Francisco Symphony, where he led three Pops concerts, including the opening concert of the Pops season in Davies Hall; a 1994 Boston Pops Orchestra concert at Tanglewood marking the centennial of Arthur Fiedler's birth; four highly successful holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland; and a Pops concert at the American College of Greece in Athens. In addition, Mr. Dickson conducts many Boston Pops concerts at Symphony Hall, on the Esplanade, and in many other areas of New England. At this year's "Salute to Symphony" concert, Mr. Dickson shared the Symphony Hall podium with Seiji Ozawa, Keith Lockhart, and John Williams. A highlight of the concert, which was telecast on WCVB-TV Channel 5, was a tribute to Mr. Dickson's 90th birthday year. He will also be honored by other organizations during this milestone year. On July 4, he will lead the Maryland Symphony on the historic Antietam battleground in Hagerstown, Maryland.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and an autobiography entitled *Beating Time, A Musician's Memoir*, published in spring 1995. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.




## THE BOSTON POPS ORCHESTRA

KEITH LOCKHART
*Conductor*
*Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity*

JOHN WILLIAMS
*Laureate Conductor*

HARRY ELLIS DICKSON
*Associate Conductor Laureate*

**First Violins**
Tamara Smirnova
*Beranek Chair, fully funded in perpetuity*
Bo Youp Hwang
*Edward and Bertha C. Rose Chair*
Lucia Lin
Gottfried Wilfinger
Alfred Schneider
Ikuko Mizuno
Amnon Levy
*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
*Kelly Barr
*Elita Kang

**Second Violins**
Vyacheslav Uritsky
*James F. and Barbara Cleary Chair*
Ronald Knudsen
Joseph McGauley
Ronan Lefkowitz
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
*Nicole Monahan
*Wendy Putnam
§Joseph Scheer
§Frank Powdermaker
§Michael Rosenbloom
§Lisa Crockett
§John Harrison
§Jennifer Elowitch
§Colin Davis

**Violas**
Robert Barnes
*Deborah and Michael Davis Chair*
Burton Fine
*Joseph Pietropaolo
*Michael Zaretsky
*Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka
§Emily Bruell

**Cellos**
Martha Babcock
*Helene and Norman L. Cahners Chair*
Sato Knudsen
Joel Moerschel
Luis Leguía
Carol Procter
*Ronald Feldman
*Jerome Patterson
*Owen Young
*Andrew Pearce

**Basses**
Lawrence Wolfe
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John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall
*Dennis Roy
§Joseph Holt

**Flutes**
Elizabeth Ostling
‡Fenwick Smith
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**Piccolo**
Geralyn Coticone

**Oboes**
Mark McEwen
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**English Horn**
Robert Sheena

**Clarinets**
Thomas Martin
Scott Andrews

**Bass Clarinet**
Craig Nordstrom

**Bassoons**
Richard Ranti
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**Contrabassoon**
Gregg Henegar

**Horns**
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
§Kevin Owen

**Trumpets**
Thomas Rolfs
*Roberta and Stephen R. Weiner Chair*
Peter Chapman
§Thomas Smith
§Bruce Hall

**Trombones**
Norman Bolter
§Darren Acosta

**Bass Trombone**
Douglas Yeo

**Tuba**
Chester Schmitz

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Timothy Genis

**Percussion**
Thomas Gauger
Frank Epstein
J. William Hudgins
Fred Buda

**Harps**
Ann Hobson Pilot
Sarah Schuster Ericsson

**Piano**
Bob Winter

**Rhythm Section**
Fred Buda–drums
Bob Winter–piano

**Librarians**
Marshall Burlingame
William Shisler
Sandra Pearson

**Personnel Managers**
Lynn G. Larsen
Bruce M. Creditor

**Stage Manager**
Peter Riley Pfitzinger

**Participating in a system of rotated seating*
*§Substituting*
*‡On sabbatical leave*

The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class..." So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

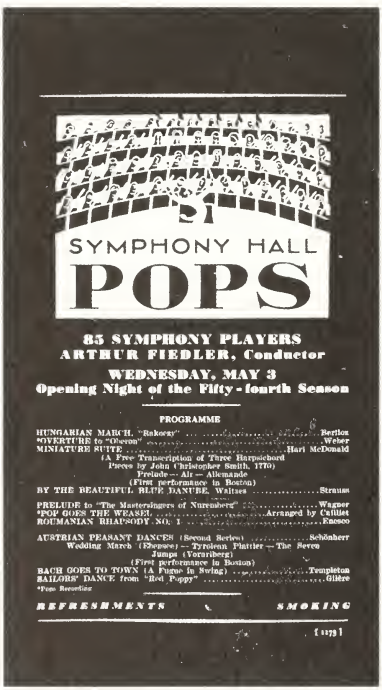
How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

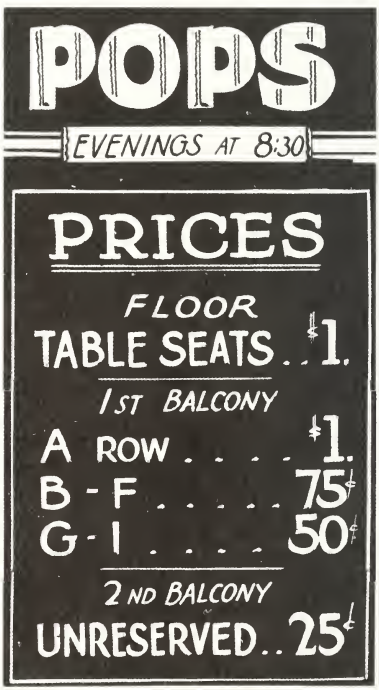
This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO again turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a

national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler


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ARTHUR FIEDLER, Conductor
WEDNESDAY, MAY 3
Opening Night of the Fifty-fourth Season
PROGRAMME
HUNGARIAN MARCH, "Rakoczy" ..... Berlioz
*OVERTURE to "Oberon" ..... Weber
MINIATURE SUITE ..... Hari McDonald
(A Free Transcription of Three Harpsichord Pieces by John Christopher Smith, 1750)
Prelude—Air—Allemande
(First performance in Boston)
BY THE BEAUTIFUL BLUE DANUBE, Waltzes ..... Strauss
PRELUDE to "The Mastersingers of Nuremberg" ..... Wagner
*POP GOES THE WEASEL ..... Arranged by Caillet
ROUMANIAN RHAPSODY, NO. 1 ..... Enesco
AUSTRIAN PEASANT DANCES (Second Series) ..... Schönherr
Wedding March (Steyrer)—Tyrolean Plaintive—The Seven Jumps (Totenriberg)
(First performance in Boston)
BACK GOES TO TOWN (A Fugue in Swing) ..... Templeton
SAILORS' DANCE from "Red Poppy" ..... Gliere
*Two Recorder
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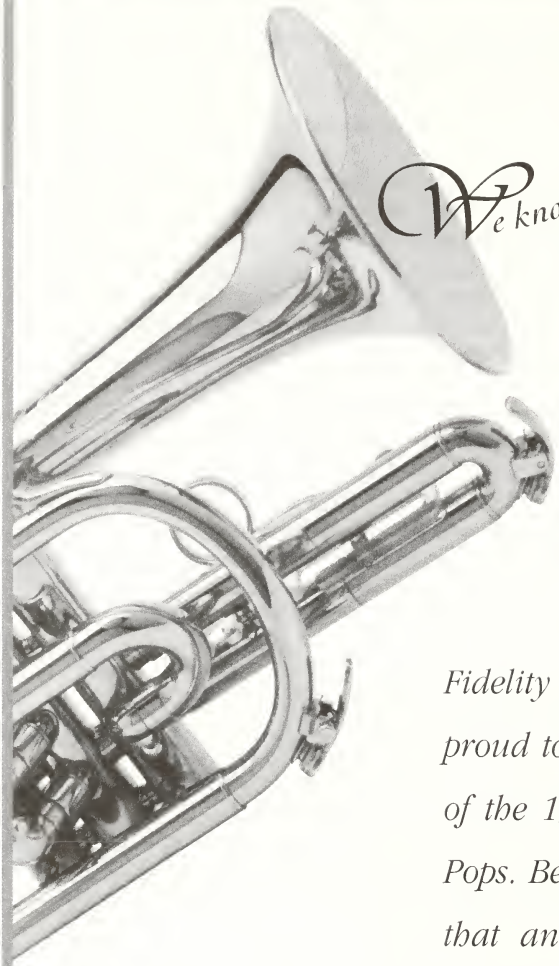
*Pops in the 1930s: high-style Art Deco and low prices*

had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program "Evening at Pops" was launched in 1969, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. "Evening at Pops" kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew the biggest audience in the history of orchestral concerts, with more than 400,000 people in attendance. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson, took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor; but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the "Evening at Pops" broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993 and at that time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and the third Conductor since Arthur Fiedler took over in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. During his first three seasons, Mr. Lockhart has conducted more than 200 concerts, made twenty television shows, led six tours with the Boston Pops Esplanade Orchestra, and recorded four albums.



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**THE BOSTON POPS ORCHESTRA**
**KEITH LOCKHART,** *Conductor*
Tuesday evening, June 2, 1998, at 8




*Harvardiana* March — Willliams-Paulson

A Harvard Festival — Anderson

Variations on a Shaker Melody — Copland

Rumanian Rhapsody No. 1, Op. 11 — Enesco

INTERMISSION

Fair Harvard
Radcliffe, We Rise to Greet Thee
Song lyrics appear on page 29.

Back Bay Shuffle — McCrae/Shaw-May

Stouthearted Men — Romberg
RICHARD GILL, '48, bass,
with John Cadigan, '48, Geoffrey Gill, '83, Peter Gill, '78,
Arthur Loeb, '49, and James Robbins, '48

La ci darem la mano, from *Don Giovanni* — Mozart
NAN HUGHES, mezzo-soprano, MR. GILL

INTERMISSION

MTA — Steiner/Hawes-Hayman

Boomer Waltz and Variations — Plimpton/Coleman-Johnson

*Happy Birthday, George!*

Fascinating Rhythm — Gershwin-Sebesky

Gershwin in Love — arr. Sebesky
Love Walked In—Our Love Is Here to Stay—
Someone to Watch Over Me—The Man I Love

The Boston Beguine, from *New Faces of 1952* — Harnick
MS. HUGHES

Bernstein on Broadway — arr. Ramin
New York, New York—Lonely Town—America

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The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, Fifth Avenue Limousine, and Giorgio Armani.

**The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon, and Fidelity Investments.**

Among Those Present: Harvard Night at the Pops; MIT Class of 1998; Tiverton Middle School Band; J.B. Meilleur; Sisters of Charity of Halifax; Boston Edison; Lydia's Kids Foundation; Vermont Travel Services; American Society of Appraisers; Gaslight Village.

# *Boston Pops Fund 1997-98 Pops Fund Benefits*

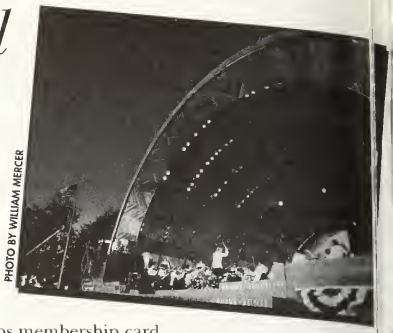


PHOTO BY WILLIAM MERCER

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| $50 FRIENDS MEMBERSHIP | -a Friend of Pops membership card<br>-a 10% merchandise discount at the Symphony Shop<br>-an invitation to the annual Friends Business Meeting, includin closed rehearsal, refreshments, and a one-day 20% discount at the Symphony Shop<br>-BSO News, the Orchestra's annual newsletter |
| $100 SUPPORTERS MEMBERSHIP | -Previous benefits plus...<br>-a schedule of "Evening at Pops" summer 1998 broadcast dates<br>-a special invitation to purchase Opening Night at Pops tickets |
| $250 HOLIDAY POPS AND PROGRAM BOOK MEMBERSHIP | -Previous benefits plus...<br>-an advance ticket order form for the 1998 Holiday Pops concerts before tickets go on sale to the general public<br>-special recognition in the 1999 Boston Pops program book |
| $500 OVERTURES MEMBERSHIP | -Previous benefits plus...<br>-the most recent Boston Pops recording<br>-invitation to attend a reception with Keith Lockhart |
| $1,000 ESPLANADE MEMBERSHIP | -Previous benefits plus...<br>-a Boston Pops poster autographed by Keith Lockhart<br>-pair of tickets to an "Evening at Pops" TV taping |
| $2,500 ARTHUR FIEDLER SOCIETY | -Previous benefits plus...<br>-a pair of table seats at the 1998 New Year's Eve Gala |
| $5,000 BACKSTAGE MEMBERSHIP | -Previous benefits plus...<br>-a table at a Spring Pops concert and a visit backstage to meet the conductor |
| $7,500 CONDUCT THE POPS | -Previous benefits plus...<br>-an opportunity to conduct the orchestra at a Boston Pops concert and 10 table seats |
| $10,000 STARS AND STRIPES | -Previous benefits plus...<br>-an opportunity to name a concert in tribute to, or in memory o a designated individual |

***Please send your Pops Fund gift before August 31, 1998***
***For further information, please contact Joyce Hatch,***
***Director of the Boston Symphony Annual Fund, at (617) 638-9251.***

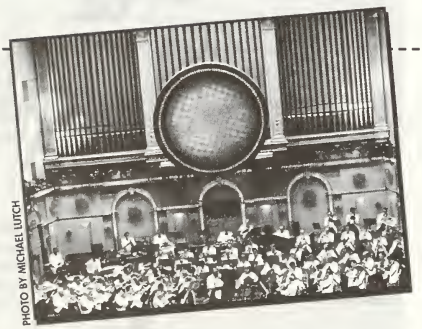


PHOTO BY MICHAEL LUTCH

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**THE BOSTON POPS ORCHESTRA**
**KEITH LOCKHART,** *Conductor*
Wednesday evening, June 3, 1998, at 8

PRESIDENT AT POPS

Spumante — Welcher
Commissioned by the Boston Pops Orchestra

Finale (Rondo: Allegro) from Clarinet Concerto in A, K.622 — Mozart
ALICE BRADLEY
Winner, 1998 Boston Symphony Orchestra Concerto Competition, supported by Brookline Youth Concerts in honor of Harry and Marion Dubbs

Bolero — Ravel

INTERMISSION

*A Tribute To Our National Pastime*

Casey at the Bat — Proto
GEORGE WILL, narrator

*The National Game* March — Sousa

INTERMISSION

Fascinating Rhythm — Gershwin-Sebesky

Gershwin in Love — arr. Sebesky
Love Walked In—Our Love Is Here to Stay—
Someone to Watch Over Me—The Man I Love

*A Tribute to John Philip Sousa*

Presidential Polonaise
Prelude to *El Capitán*

Love Theme from *Titanic* — Horner-Starobin

Long Live the King! A Tribute to Elvis — arr. Hollenbeck
Jailhouse Rock—Can't Help Falling in Love—
Hound Dog

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The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

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**THE BOSTON POPS ORCHESTRA**
**KEITH LOCKHART,** *Conductor*
Thursday evening, June 4, 1998, at 8

TECH NIGHT AT POPS

Overture to *Russlan and Ludmilla* — Glinka

España Rhapsody — Chabrier

Rumanian Rhapsody No. 1, Op. 11 — Enesco

INTERMISSION

Appalachian Morning — Halley-P. Williams

Tap Dance Concerto — Gould
THOMAS DEFRANTZ, tap dancer

INTERMISSION

In Praise of MIT — Wilbur

*A Tribute to John Philip Sousa*

*Washington Post* March
Presidential Polonaise
Prelude to *El Capitán*

Love Theme from *Titanic* — Horner-Starobin

Selections from *The Sound of Music* — Rodgers-Bennett
The Sound of Music—My Favorite Things—
Sixteen Going on Seventeen—So Long, Farewell—
Do-Re-Mi—Edelweiss—Maria—Climb Every Mountain

*In the third segment of tonight's program, Keith Lockhart will be wearing a special "Conductor's Jacket" designed by the MIT Media Lab. Please see page 34 for further details.*

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**THE BOSTON POPS ORCHESTRA**
**KEITH LOCKHART**, *Conductor*
Friday evening, June 5, 1998, at 8

HARVARD & RADCLIFFE 25TH REUNION

*Harvardiana* March — Willliams-Paulson

A Harvard Festival — Anderson

Excerpts from *Old American Songs* — Copland
At the River—The Little Horses—Ching-a-ring-Chaw
MARION DRY, '73, contralto

Rumanian Rhapsody No. 1, Op. 11 — Enesco

INTERMISSION

Ten Thousand Men of Harvard — Putnam
Fair Harvard
Radcliffe, We Rise To Greet Thee
Song lyrics appear on page 29.

Irish Lullaby — Sullivan
KENNETH SULLIVAN, '73, piano

It Don't Mean a Thing (If It Ain't Got That Swing) — Ellington-Nestico
JEROME HARRIS, '73, guitar

INTERMISSION

MTA — Steiner/Hawes-Hayman

*Happy Birthday, George!*

Gershwin in Love — arr. Sebesky
Love Walked In—Our Love Is Here to Stay—
Someone to Watch Over Me—The Man I Love

Fascinating Rhythm, from *Lady, Be Good* — arr. Sebesky

Love Theme from *Titanic* — Horner-Starobin

Long Live the King! A Tribute to Elvis — arr. Hollenbeck
Jailhouse Rock—Can't Help Falling in Love—
Hound Dog

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**THE BOSTON POPS ORCHESTRA**
**KEITH LOCKHART,** *Conductor*
Saturday evening, June 6, 1998, at 8

BRUCE HANGEN conducting
SWING NIGHT

*A Tribute to Glenn Miller*

| | |
|---|---|
| St. Louis Blues March | Handy/Miller-Hayman |
| In the Mood | Garland-Osser |
| Moonlight Serenade | Miller-Hayman |
| Little Brown Jug | Eastburn-Nestico |
| The Nearness of You | Carmichael/Washington-Sebesky |
| Michael Monaghan, vocalist | |
| Runnin' Wild | Grey/Wood/Gibbs-Nestico |

INTERMISSION

Presenting
THE POPS JAZZ ENSEMBLE
Michael Monaghan, reeds; Bob Winter, piano;
Mark Henry, bass; and Fred Buda, drums

| | |
|---|---|
| Rameau | arr. Hollenbeck |
| New Orleans Medley | arr. Pops Jazz Ensemble |
| Do You Know What It Means to Miss New Orleans? | Alter/Delange |
| Someday You'll Be Sorry | Armstrong |
| Henry Mancini Medley | arr. Brohn/Hollenbeck |
| Moon River—The Days of Wine and Roses | |

INTERMISSION

*The Best of Duke Ellington*

| | |
|---|---|
| Caravan | arr. Hayman |
| Mood Indigo | arr. Hayman |
| It Don't Mean a Thing (If It Ain't Got That Swing) | arr. Nestico |
| Marie | Berlin-Morley |
| Back Bay Shuffle | McCrae/Shaw-May |
| Boogie Woogie Bugle Boy | Raye/Prince-Hayman |

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THE BOSTON POPS
ESPLANADE
ORCHESTRA

KEITH LOCKHART
*Conductor*

**First Violins**
Joseph Scheer
Michael Rosenbloom
Lisa Crockett
Kristina Nilsson
Brynn Albanese
Maynard Goldman
Sandra Kott
Gregory Vitale
Dianne Pettipaw
Cynthia Cummings
Gerald Mordis
James Orent
Paul MacDowell
Melissa Howe
Stacey Alden
John Harrison

**Second Violins**
Clayton Hoener
Jennifer Elowitch
Susan Shipley
Sarah Roth
Colin Davis
Pattison Story
Julie Leven
Kay Knudsen
Rebecca Katsenes
Liana Zaretsky
Wen-Yi Shih
Priscilla Hallberg

**Violas**
Kenneth Stalberg
Jean Haig
Anne Black
Donna Jerome
Barbara Wright
Mark Smith
Lisa Suslowicz

**Cellos**
Ronald Lowry
David Finch
George Seaman
Theresa Borsodi
William Rounds
Kevin Crudder
Toni Rapier
Mark Simcox

**Basses**
Robert Caplin
Barry Boettger
Joseph Holt
Gregory Koeller
Elizabeth Foulser
Prentice Pilot
Mark Henry

**Flutes**
Linda Toote
Kathleen O'Donnell

**Piccolo**
Iva Milch

**Oboes**
Laura Ahlbeck
Frank Charnley

**English Horn**
Barbara LaFitte

**Clarinets**
Ian Greitzer
Aline Benoit

**Bass Clarinet**
Edward Avedisian

**Bassoons**
Ronald Haroutunian
Donald Bravo

**Contrabassoon**
Ruth Waterhouse

**Horns**
Kevin Owen
Richard Menaul
Nona Gainsforth
Thomas Haunton
Richard Greenfield

**Trumpets**
Bruce Hall
Gregory Whitaker
Dennis Alves
Joseph Foley

**Trombones**
Darren Acosta
Lawrence Isaacson
Mark Cantrell

**Tuba**
Gary Ofenloch

**Timpani**
Everett Beale

**Percussion**
Fred Buda
Dean Anderson
Neil Grover
Patrick Hollenbeck

**Harp**
Sarah Schuster Ericsson

**Piano**
Bob Winter

**Librarians**
Marshall Burlingame
William Shisler
Sandra Pearson

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**THE BOSTON POPS ESPLANADE ORCHESTRA**
**KEITH LOCKHART,** *Conductor*
Sunday evening, June 7, 1998, at 7:30

GISÈLE BEN-DOR conducting
A TRIBUTE TO THE 50TH ANNIVERSARY OF ISRAEL

Hatikvah

The Star-Spangled Banner — Smith/Key

Heritage Fanfare, from *Heritage: Civilization and the Jews* — Duffy

Theme from *Schindler's List* — Williams
Joseph Scheer, violin solo

Jerusalem Sketches — Cohen
The Four Quarters: Armenian—Arab—Jewish—Christian

INTERMISSION

Piano Concerto No. 1 in G minor, Op. 25 — Mendelssohn
Molto allegro con fuoco
Andante
Presto—Molto allegro e vivace
SALLY PINKAS

INTERMISSION

Selections from *Fiddler on the Roof* — Bock-Mason
Fiddler on the Roof—Miracles of Miracles—
Sunrise, Sunset—To Life

Hora Medley — Cohen

Play Klezmer!! — Levanon

Times Square: 1944, from *On the Town* — Bernstein

Selections from *Girl Crazy* — Gershwin-Anderson
I Got Rhythm—Embraceable You—Bidin' My Time—
But Not For Me—I Got Rhythm (reprise)

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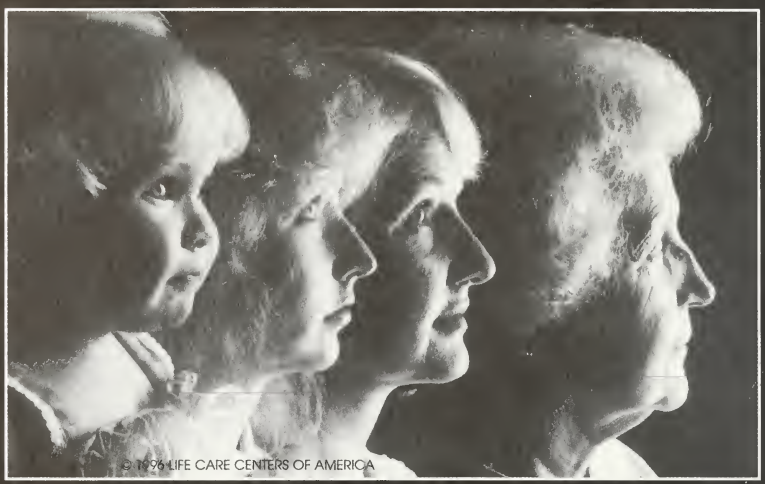
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**SPECIAL THANKS.** An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for more than sixty years. The Pops is grateful to the Chiles Foundation and Fidelity Investments for their generous assistance, which is helping to sustain this tradition by funding the introduction of important new works to the Boston Pops repertory. These include commissions of new works as well as special arrangements of Broadway show tunes, Hollywood film scores, and medleys, such as this year's *Spumante* (a new commissioned work by Dan Welcher), arrangements of "Fascinating Rhythm" and the Love Theme from *Titanic*, and the new medleys "Mostly Motown!" and "Gershwin in Love."

## VARIATIONS on a SHAKER MELODY

*Aaron Copland (1900-90)*

Aaron Copland was a vital and important figure in American music, first of all for his own works, which have helped create a musical image of what it is to be an American. He was also an influential teacher during his decades as director of the composition program at Tanglewood, where he inspired at least two generations of younger composers. Over the years Copland has written many different kinds of music, vocal or instrumental, abstract or programmatic, for chamber ensemble or for full orchestra. Among his most beloved compositions is the ballet score *Appalachian Spring*, composed for Martha Graham in 1943-44. The ballet offers a simple narrative of life in the Appalachian frontier early in the 19th century. The last section of the score consists of a set of variations on the Shaker hymn "Simple Gifts," which, both in its text and its music, characterizes the sturdy simplicity of the pioneers who built their home in the wilderness.

## RUMANIAN RHAPSODY in A, Opus 11, No. 1

*Georges Enesco (1881-1955)*

Far too frequently the general public knows a gifted composer by a single work. The inevitable result is to underrate his achievement, particularly if the single work happens to fall into a relatively popular mold. George Enescu, who adopted the spelling Georges Enesco during his years in Paris, is a case in point. Certainly his first Rumanian Rhapsody has been world famous almost from the moment of its first performance. Unfortunately it remains almost the only work by Enesco that most people know. Nor do they recall his work as a brilliant violinist and teacher (particularly of Yehudi Menuhin, whose autobiography speaks most warmly of him). His career as a composer was complicated by the conflicting demands made on him as a teacher and organizer. Many of his larger compositions took years to finish, so difficult was it to find the time to work on them.

Enesco attained success early with the first Rumanian Rhapsody, and it came to haunt him. He was only twenty when he wrote it and not quite twenty-two when he led the first performance, yet audiences demanded it constantly for the rest of his life. Although the rhapsody is frankly based on the Hungarian rhapsodies of Franz Liszt,

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bringing together native songs and dances in a colorful potpourri, it is nonetheless effective, from the simplicity of the opening clarinet phrase to the fiery flash of the closing section. For a short time, at least, it makes us all Rumanian.

*STOUTHEARTED MEN*, from *THE NEW MOON*
*Sigmund Romberg (1887-1951)*

Particularly during the decade of the 1920s, the operettas of Hungarian-born composer Sigmund Romberg filled the Broadway theaters with enthusiastic playgoers. He arrived in New York in 1909 and was soon hired by the Shubert organization for whatever patches, rewriting, and the occasional odd musical number required for their continual parade of musical revues and variety shows. Sometimes, when his songs were interpolated into American versions of Continental operettas, it was Romberg's music that proved more popular. Still, the Shuberts refused to let him write his own shows, so he went off on his own for several years, but with little success, and he was forced to return to hack work with them. After a decade of this kind of work, Romberg finally won the chance to create his own shows from scratch with the kind of production backing that the Shuberts offered, and in the four years 1924-1927 he produced three of the greatest hits of the '20s: *The Student Prince* (1924), *The Desert Song* (1926), and *The New Moon* (1927-8). Each of these shows contributed a clutch of favorites to the repertory of the American musical theater. In addition to "One Kiss," "Lover, Come Back to Me," the soaring duet "Wanting You," and the beautiful "Softly, As in a Morning Sunrise," the score of *The New Moon* featured one of the all-time great male choruses of an age in which choruses representing German university students, Arab rebels, or freedom fighters of every period and country filled the stage. "Stouthearted Men" was written for an early version of the show, and it is one of the few that remained through all the rewrites to the final triumphant production in the fall of 1928. For the past seventy years, it has never failed to set feet marching and spirits soaring.

---

**Fair Harvard**
Fair Harvard! Thy sons to thy Jubilee throng,
And with blessings surrender thee o'er.
By these festival rites, from the age that is past,
To the age that is waiting before,
O relic and type of our ancestors' worth,
That has long kept their memory warm,
First flower of their wilderness! Star of the night!
Calm rising thro' change and thro' storm!

**Radcliffe, We Rise to Greet Thee**
Radcliffe, now we rise to greet thee, Alma Mater, hail to thee!
All our hearts are one in singing of our love and loyalty.
We have learned to know each other in thy light, which clearly beams.
Thou has been a kindly Mother, great fulfiller of our dreams.
Radcliffe, now we rise to greet thee, Alma Mater, hail to thee!

**Ten Thousand Men of Harvard**
Ten thousand men of Harvard want vict'ry today,
For they know that o'er old Eli
Fair Harvard holds sway;
So then we'll conquer old Eli's men,
And when the game ends we'll sing again:
Ten thousand men of Harvard gained vic'try today.

LA CI DAREM LA MANO, from *DON GIOVANNI*
*Wolfgang Amadè Mozart (1756-91)*

Mozart composed *Don Giovanni* to a libretto by Lorenzo da Ponte during the summer and early fall of 1787 for performance in Prague, where it was produced under the composer's direction on October 29 that year. His first great opera buffa, *The Marriage of Figaro*, had been sensationally popular in Prague; thus, when he was asked to compose a new opera specifically for that city, he naturally turned to the same librettist, Lorenzo da Ponte, to craft a work for a cast almost identical to that of *Figaro* with the same mixture of the comic and the serious that had made *Figaro* such a vivid theatrical experience.

Da Ponte selected the familiar theme of Don Juan, the inveterate seeker after sensory pleasures, and came up with a libretto that shows the amorous Don finally receiving his comeuppance via the supernatural apparition of the statue of an elderly, upright military man, the Commendatore, whom Don Giovanni (the Italian equivalent of Don Juan) has killed in a duel. The duet *La ci darem la mano* shows Don Giovanni's seductive powers at work, artfully engaging young Zerlina, overcoming her surprise, and overwhelming her with unaccustomed attentions until she is on the verge of yielding to


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his wishes. As the music starts, he has just invited her to come with him to his house. She is uncertain, but his more urgent importunings finally persuade her to go ahead. (In the opera, though, she is saved just as the duet ends by the timely arrival of one of Don Giovanni's cast-off lovers.)

| | |
|---|---|
| DON GIOVANNI<br>Là ci darem la mano,<br>Là mi dirai di sì.<br>Vedi, non è lontano:<br>Partiam, ben mio, da qui. | DON GIOVANNI<br>There we'll take each other's hand,<br>There you'll whisper yes to me.<br>Look—it's not far.<br>Let's leave this place, my sweet. |
| ZERLINA<br>Vorrei, e non vorrei...<br>Mi trema un poco il cor...<br>Felice, è ver, sarei;<br>Ma può burlarmi ancor. | ZERLINA<br>I'd like to, and I wouldn't...<br>My heart is trembling a little...<br>True, I *might* be happy;<br>but he could still leave me in the lurch. |
| DON GIOVANNI<br>Vieni, mio bel diletto! | DON GIOVANNI<br>Come, my fair delight! |
| ZERLINA<br>Mi fa pietà Masetto. | ZERLINA<br>I feel sorry for Masetto. |
| DON GIOVANNI<br>Il cangerò tua sorte. | DON GIOVANNI<br>I'll change your lot. |
| ZERLINA<br>Presto non son più forte. | ZERLINA<br>Suddenly I have no more strength. |
| DON GIOVANNI<br>Andiam, andiam! | DON GIOVANNI<br>Let's go, let's go! |
| ZERLINA<br>Andiam! | ZERLINA<br>Let's go! |
| BOTH<br>Andiam, andiam, mio bene,<br>A ristorar le pene<br>D'un innocente amor! | BOTH<br>Let's go, let's go, my love,<br>to assuage the pangs<br>of an innocent love! |

## BERNSTEIN ON BROADWAY

*arr. Sid Ramin*

One of the lives led by the late, multi-faceted Leonard Bernstein (1918-90), was as a composer for the Broadway stage, one of the most gifted and influential we've ever known. His first show, *On the Town* (1944), was also the first show for his collaborators—Betty Comden and Adolph Green for book and lyrics, and Jerome Robbins for direction and choreography. All four went on to significant careers in the theater. *On the Town* tells a simple story of three sailors stationed at the Brooklyn Naval Yard during World War II who enjoy twenty-four hours of leave in "New York, New York." It's their first visit, and they are determined to make the most of it, seeing the sights and falling in love. One of the sailors spends the day in a vain search for Miss Turnstiles, with whom he has fallen in love from a subway advertisement; he finds New York to be a "Lonely Town."

Without question *West Side Story* (1957) has firmly taken its place as one of the strongest and most innovative musicals ever composed. An adaptation of Shakespeare's *Romeo and Juliet* with a book by Arthur Laurents, lyrics by Stephen Sondheim (his first Broadway credit), direction and choreography by Robbins, and Leonard Bernstein's masterful score, it is the most musically unified and dramatic score yet composed for Broadway. The tragedy of two young people whose love crosses the boundary

between two rival teen gangs, leading ultimately to death, is projected in music of extraordinary vividness and power, utilizing dance ("Mambo") and song, from the lively "America" and the eager anticipation of "Something's Comin'" to the great quintet on "Tonight"—probably the most adventurous ensemble number ever written for Broadway—and the yearning "Somewhere."

**OVERTURE to *RUSSLAN AND LUDMILLA***
*Mikhail Glinka (1804-57)*

Glinka is regarded as the founder of the Russian nationalist school in the nineteenth century, the composer who first showed his comrades how to evoke the history and culture of their own nation in music. Probably his most popular piece worldwide is the brilliant overture to the opera based on Pushkin's fantastic, ironic fairy-tale *Russlan and Ludmilla*, composed between 1837 and 1842. With its exuberant rhythms and sometimes pungent harmonies, the opera has been called "the most seminal work in the history of Russian music." Outside of Russia, the overture is far and away the best-known portion of the score.

**ESPAÑA, RHAPSODY FOR ORCHESTRA**
*Emmanuel Chabrier (1841-94)*

Though he wrote a great deal of music, including several operas, and had a strong influence on Debussy and Ravel, among others, most people only know a single work by Chabrier—this vivid, sun-drenched evocation of Spain composed in 1883 after the composer and his wife took a memorable trip to Iberia, where he heard flamenco for the first time. He wrote to his publisher of the dancing, the guitars, the dazzling smiles


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of the ladies, and the "endless variety of rhythms" superimposed on a basic 3/4 pattern. Once back in France, Chabrier recaptured these memories in music that immediately carries us all to Seville and sets us dancing.

### TAP DANCE CONCERTO
*Morton Gould (1913-96)*

Morton Gould was an American composer who wrote for the concert hall and the theater, in both popular and serious styles. He composed Broadway shows. He was a media personality (on the radio). He was a superb pianist, who enjoyed the trick of taking audience requests and working them up into a fugue or some other complex but satisfying piece. He was a gifted conductor and recording artist. There are those who maintain that the finest recording ever made of Gershwin's *Rhapsody in Blue* features him as both conductor and soloist. Morton Gould touched American musical life with vigor, energy, and imagination. He understood the full range of American music-making, and he made much of it his own. Like the more famous Leonard Bernstein, his contemporary, Gould's light works, such as the *Latin-American Symphonette* or *American Salute* or the "Pavane" from his *American Symphonette No. 2*—all the product of his radio days in the 1940s—sometimes blinded audiences to the fact that he was a serious musician of substance. His quality, however, was recognized at the end of his long and fruitful life when he received the 1994 Pulitzer Prize for his *Stringmusic.*

To the very end, Gould found inspiration in America's music, from Sousa's marches and nineteenth-century minstrelsy to jazz and swing and Latin tunes and even (in one of his last works, *The Jogger and the Dinosaur*, composed in collaboration with two of his grandsons) rap. Since tap dancing is a quintessential American development (derived originally from the nineteenth-century fusion of Irish and English step-dancing with black-American dance patterns, then elaborated in the early decades of this century through a new fusion with jazz elements), it is not surprising that Gould should have been interested in it. Furthermore, given his fascination with unusual challenges, it is not a surprise that, in 1952, he should have composed a concerto for a tap dancer with orchestra. After all, considered purely as sound, the tap dancer is a rhythm instrument. Gould was a composer who loved rhythmic play, and in this concerto he gives his imagination free reign.

### THE *WASHINGTON POST* MARCH
*John Philip Sousa (1854-1932)*

Sousa's second-most famous march was written in 1889 at the request of the *Washington Post* for a ceremony at which the newspaper would present awards to the prize-winners of an essay contest for schoolchildren. The new march was enthusiastically received, the more so because it happened to be rhythmically perfect for dancing the new popular dance craze, the two-step. The march went 'round the world though the composer himself earned only $35 for it, while his publisher made a fortune.

### *PRESIDENTIAL POLONAISE*
*John Philip Sousa*

Late in the administration of Chester A. Arthur (1881-85), the President discussed with John Philip Sousa (who was director of the U.S. Marine Band, an ensemble known as "the President's own") the suitability of the traditional song "Hail to the Chief" when announcing his arrival. When Sousa informed Arthur that it was actually an old Scottish boating song and not of American origin, the President asked him to

replace it with a more appropriate composition. In 1886 Sousa wrote two "presidential" pieces, to be used as needed. One of these is the extremely familiar march *Semper Fidelis*, but the other was the now-forgotten *Presidential Polonaise*. Sousa completed the original version, for band, that November, and on January 18, 1889, he completed the version for orchestra to be heard at this concert.

PRELUDE to *EL CAPITÁN*
*John Philip Sousa*

Though he is best remembered today as a composer of marches and a brilliant showman, John Philip Sousa was trained as a violinist and achieved one his earliest successes in the musical theater. In 1879, Gilbert and Sullivan's *HMS Pinafore* became a sensation all over the United States; at that time international copyrights were ineffectual and hundreds of local theater companies, both professional and amateur, produced

## About the "Conductor's Jacket"

Tonight, for the first time ever in Symphony Hall, Keith Lockhart will be "wired" —literally! As part of an experiment in capturing and translating physical expression, Mr. Lockhart will wear a new "Conductor's Jacket," designed and built for him at the MIT Media Lab. While he conducts the third segment of tonight's concert, the jacket's sensors will capture and transmit signals containing information about his motion and physiology, in particular from his respiration, heart rate, temperature, muscle tension, skin conductivity, and the 3D position of his wrists, elbows, shoulders, and torso. This data will be used to build models on expressive gesture, as part of the lab's ongoing research.

Mr. Lockhart's signals will drive a graphical display called "TransForm," especially designed for this performance. The body is the driving force for this artwork; "TransForm" gives the viewer a visible interface between Mr. Lockhart's physiology and the music, as it transforms both his expressive gestures and his physical state into "communicative objects" for the audience to watch. In addition to providing entertainment, the system enables the audience to have a fuller, richer understanding of the physical and emotional experience of the conductor while performing.

Tonight's event represents a new approach to understanding and communicating emotional response; it is an experiment in augmenting the orchestral experience using technology. As such we hope you enjoy it and we encourage audience feedback through our e-mail and website addresses:

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http://www.media.mit.edu/affect/pops

Credits: Teresa Marrin, *"Conductor's Jacket"* • Jocelyn Riseberg, *"TransForm" software* • Rosalind Picard and Tod Machover, *faculty advisors* • Susan Anderson, *costume* • Gregory Harman and Jennifer Healey, *hardware support*

Technical and logistical support: Noshirwan Petigara, James Blanchflower, Raul Fernandez, Will Glesnes, Youngmoo Kim, Keith Martin, Bernd Schoner

Thanks: Chad Brustin, Jim Carol, Jim Downey, Kai-Yuh Hsiao, Jonathan Klein, Steven Ledbetter, Jefri Mohdzaini, Kate Mongiat, Erik Trimble, Andrew Wilson

Many thanks to the Polhemus Corporation for the loan and support of a Polhemus **Ultratrak** Pro motion capture system, which is being used to track Keith Lockhart's movements.

their own versions (without bothering to pay any royalties to the original creators). For these pirated performances, someone had to orchestrate the piano-vocal score of the work, which is all that was published.

In self-defense Gilbert and Sullivan sailed to New York with their own original production and Sullivan's own orchestration. But out of curiosity, the two men visited some of the other productions playing in New York (a half dozen of them!) when they arrived. Generally they found these to be poor and contemptible, with Gilbert's wit coarsened and Sullivan's music badly handled. Of one production, though, Sullivan declared that the orchestration was first-rate and the musical direction superb. It was a performance by the Philadelphia Church Choir Company under the direction of the twenty-five-year-old Sousa.

Sousa himself went on to write about a dozen works for the musical theater, half of which were produced. They were greatly inspired by the model of Gilbert and Sullivan. Of these the most successful by far was *El Capitán*; several of its tunes later on became the basis for one of Sousa's most popular marches, which bore the same title. The prelude to the opera is a brief introduction, hinting at a few of the tunes that will return later on.

## EXCERPTS from *OLD AMERICAN SONGS*
*Aaron Copland*

One of the ways in which Copland sought to create a music that was recognizably "American" to the average listener was to investigate the wealth of folk music produced in this country. There is a certain irony here, in that an urban composer, trained in Europe and long resident in New York, should choose to set many songs that he had surely never heard in their original "folk" context. Yet the musical language that he had evolved in composing his popular ballets was so appropriate that his *Old American Songs* were quickly recognized as masterful artistic interpretations of American folk material (much like the work that Vaughan Williams, Holst, and later Britten accomplished with their own folksong traditions in England). The two sets of *Old American Songs*, each consisting of five songs, were composed in 1950 and 1952. The songs range from folk ballads, lullabies, revivalist hymns, and numbers from the popular theater. Copland found the original music, in most cases, in the extraordinary Harris Collection at Brown University.

"At the River" is a well-known hymn tune, with words and melody created by the Rev. Robert Lowry in 1865. "The Little Horses" was a children's lullaby originating in the Southern states. "Ching-a-ring Chaw" was a minstrel song, from the form of the musical theater that was most popular in the United States during the middle years of the nineteenth century and later.

## ST. LOUIS BLUES MARCH
*W.C. Handy (1873-1958)*

The most famous commercial hit in the world of blues was composed in 1914. W.C. Handy had already had some success with his "Memphis Blues," but he had sold his rights to that piece to a publisher for a mere $50 and never saw the fortune that the song brought in. Determined to find something to match it, he recalled his own days of poverty in St. Louis and created the memorable opening line, "I hate to see de evenin' sun go down." As he later explained, "If you ever had to sleep on the cobbles down by the river in St. Louis, you'll understand the complaint." The song became a major hit when Sophie Tucker introduced it into her vaudeville act. After that it was

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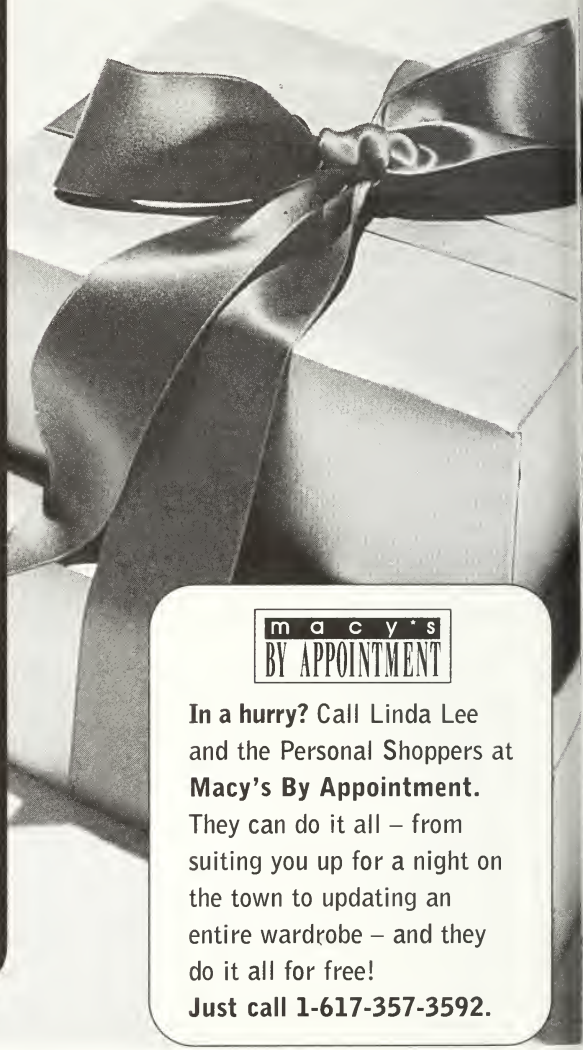
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unstoppable. It has been recorded eight or nine hundred times, arranged by Handy for every conceivable instrumental combination, and interpolated into shows and films. The Boston Pops arrangement displays the familiar song in the guise of a lively march.

### THE BEST OF DUKE ELLINGTON

*Edward Kennedy ("Duke") Ellington (1899-1974)*

Duke Ellington is the classical composer of jazz, the man who created one masterpiece of jazz composition after another—at the rate of about one a week during his best period. Most of his work was designed to be purely instrumental, but melodies from these scores were often published with lyrics and took on a new life as popular songs. At this concert you'll hear three of his most characteristic tunes: "Caravan," "Mood Indigo," and "It Don't Mean a Thing (If It Ain't Got That Swing)."

### THEME from *SCHINDLER'S LIST*

*John Williams (b.1932)*

Music as it is actually heard in a film rarely makes for satisfactory listening by itself, because it is conceived as a fusion of sensory perceptions; the more successfully the composer accomplished that fusion, the more difficult it is to consider a single aspect as overriding. This is why the music as heard on "soundtrack albums" is almost always made up of themes from the film reshaped in musical terms for listening.

This is particularly true of the film *Schindler's List*, about which John Williams has observed: "I felt that this particular story of *Schindler's List* was an ennobling story that took place in the great tragedy of the Holocaust. The film presented opportunities for some very dramatic music, but it also provided an opportunity for aspects of Jewish life as it was being lived in those tragic years. Several of the themes expressed that aspect of Schindler's people."

Having completed the film score, he created three concert pieces—the "Theme from *Schindler's List*," "Jewish Town (Krakow Ghetto—Winter '41)", and "Remembrances" —out of the more tender and expressive passages from the film, all featuring the solo violin, with either piano or orchestral accompaniment. The concert versions are dedicated to Itzhak Perlman in gratitude for his contribution to the sound of the film, with the characteristic singing quality of his violin.

Nothing, of course, can undo the horror and tragedy of the Holocaust, but—as the victims themselves have long insisted—it is vital to preserve the memory of those terrible times. The images of Steven Spielberg's film will linger long in the memory of those who have seen it, as will the poignant tenderness of John Williams's music.

### PIANO CONCERTO NO. 1 IN G MINOR, Opus 25

*Felix Mendelssohn (1809-47)*

The extraordinarily precocious Mendelssohn was establishing his reputation as a gifted and original composer before he was out of his teens. He had barely turned twenty-one when the University of Berlin offered him a professorship, but he declined because he was about to start on a "grand tour" of Italy, made at the suggestion of his friend Goethe, for his intellectual and musical enrichment. He left in May of 1830, making his progress through southern Germany and Austria to Rome, where he remained for the rest of the year. In 1831 he traveled around much of Italy, then spent two months in Switzerland, and arrived in Munich by October 1831. Aside from the pleasures of sightseeing, this was a musically busy time. Mendelssohn was finishing the *Hebrides*



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Overture, conceiving and composing the *Italian* Symphony, working on a cantata based on a poem of Goethe's, and also thinking about the *Scotch* Symphony. During the same time he managed to compose—in his head—the G minor concerto, only writing the music down when he arrived in Munich, where he spent three days getting the work on paper. He played the first performance in Munich almost immediately; the work quickly became a popular success. (This is indicated in part by a funny, fantastic story in Hector Berlioz's *Evenings in the Orchestra*, the funniest book about music in the nineteenth century. Berlioz tells of a keyboard competition during which thirty pianists played the Mendelssohn concerto on the same piano during a single day, with the result that the instrument had learned the piece so thoroughly that it started to play the music by itself and had to be destroyed!) It was standard practice for an audience to applaud at the conclusion of every movement of a concerto or symphony in those days. Mendelssohn preferred to have applause withheld to the very end. In order to guarantee that result, he composed the concerto so that the various movements ran directly into one another, thus not allowing the audience any chance to break the mood.

**TIMES SQUARE: 1944, from *ON THE TOWN***
*Leonard Bernstein (1918-90)*

Leonard Bernstein's first Broadway show, *On the Town*, opened just before the end of 1944. The plot was based on the scenario of his ballet *Fancy Free*—a light-hearted romp tracing the experiences of some sailors on leave for twenty-four hours in Manhattan. Gabey, Chip, and Ozzie each has plans for his first visit to New York. But Gabey falls in love at first sight with the photo of a girl on a subway poster, "Miss Turnstiles," and enlists the aid of his friends in locating her. The songs and dances capture equally the bustle and energy of New York and the loneliness of a stranger in the big city. Bernstein's lively depiction of Times Square served as the finale of the show's first act.

—Steven Ledbetter

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## A Centennial Tribute to George Gershwin

George Gershwin would have been 100 years old this year. Had he lived even a normal lifespan, rather than being cut off in his prime by a brain tumor at the age of thirty-eight, who knows what musical marvels we might have to celebrate his life and work on the occasion of his centennial? After all, Gershwin did something that no other composer has managed to do so easily and so well: he spanned the two cultures of classical and popular music in America. No other composer, before or since, created a full body of music that is so consistently welcomed from Broadway to the Met, from "Your Hit Parade" to Symphony Hall.

Gershwin's talent was recognized early—and he himself was never shy about displaying it. But given his background, as the son of hard-working Russian-Jewish immigrants growing up in his native Brooklyn and haunting the popular Yiddish theater on New York's Lower East Side, no one would have predicted the direction his talent would take. He began his professional life as a "song-plugger" and by the time he was twenty-one he had written his first full Broadway score (for *La, La, Lucille*, 1919). The following year his song "Swanee" became a sensational hit for Al Jolson and earned Gershwin $10,000 in royalties the first year. Clearly he was destined to become a "popular" composer. But already at that time, while turning out bright and flippant Broadway shows, he contributed a surprising extended number, a short opera called *Blue Monday*, and sung by African-American performers to the flossy, cheerful, empty-headed *Scandals of 1921*, a revue produced by George White. The audience was not prepared for a serious musical-dramatic number ending in murder as part of their light entertainment, and *Blue Monday* was dropped after a single performance.

But it showed that Gershwin was interested in more than the thirty-two bar song form of which he had already become a master. And Paul Whiteman, a bandleader who wanted to elevate the popular music of the time, remembered it. Three years later he persuaded Gershwin to write a concert piece for a special program—"An Experiment in Modern Music," he called it—to demonstrate the potential of jazz and the syncopated rhythms of the '20s. The result was called *Rhapsody in Blue*, and it


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made history. Suddenly, out of the world of American popular music, there was a piano concerto that sang and swung and snapped its fingers. Gershwin undertook serious study of compositional techniques and wrote more large pieces—the Concerto in F, *An American in Paris*, the Second Rhapsody, the Variations on *I Got Rhythm*—that still enjoy a welcome in the concert hall.

And still he continued to turn out one great musical after another, each filled with a string of splendid songs that caught the ear at first hearing and remained in the mind long after. From 1924, working with his brother Ira as his lyricist, Gershwin wrote *Lady Be Good* (1924), *Oh, Kay!* (1926), *Strike Up the Band* (1927, rewritten 1930), *Girl Crazy* (1930), *Of Thee I Sing* (1931), and *Let 'em Eat Cake* (1933), to name only the major shows. If he had written nothing else, Gershwin's name would still be linked with those of the other masterful songwriters of the Golden Age of the American Musical: Jerome Kern, Cole Porter, and Richard Rodgers among them.

But Gershwin still aspired to write a truly serious musical work for the stage, and he found his subject matter in a novel by a white author living in Charleston, South Carolina, dealing with life in the black community there, focusing particularly on a real character, a middle-aged handicapped man who rode around in a goat cart. This man was transmuted into the title character of Dubose Hayward's novel *Porgy* and the play based on it. Working with Hayward as librettist and Ira Gershwin as lyricist, George produced out of whole cloth a masterpiece, even today the only work yet composed that seems to be in the running when we talk about "the Great American Opera."

Following the production of *Porgy and Bess*, the Gershwin brothers went to Hollywood, where they had been invited to write the scores for a series of musical films involving one of their favorite performers, Fred Astaire (who had starred in their first big Broadway hit, *Lady Be Good*, a dozen years earlier). It was while he was in Hollywood, early in 1937, that Gershwin began to experience moments of dizziness, headaches, and general despondency. While working on a ballet for a film, *Goldwyn Follies*, he fell into a coma on July 9. Surgeons attempted to remove the brain tumor, but he died two days later. The novelist John O'Hara echoed the startled feelings of many when he said, "George Gershwin died on July 11, 1937, but I don't have to believe it if I don't want to."

And indeed, George Gershwin is not dead. From the early '20s to the turn of the millennium, his music has been loved passionately by many and performed by almost every sort of musician from the cocktail pianist at the local watering hole to musicians of the great symphony orchestras and opera houses. And his centennial gives us another chance to fall in love with his music all over again.

—S.L.

## Richard Gill

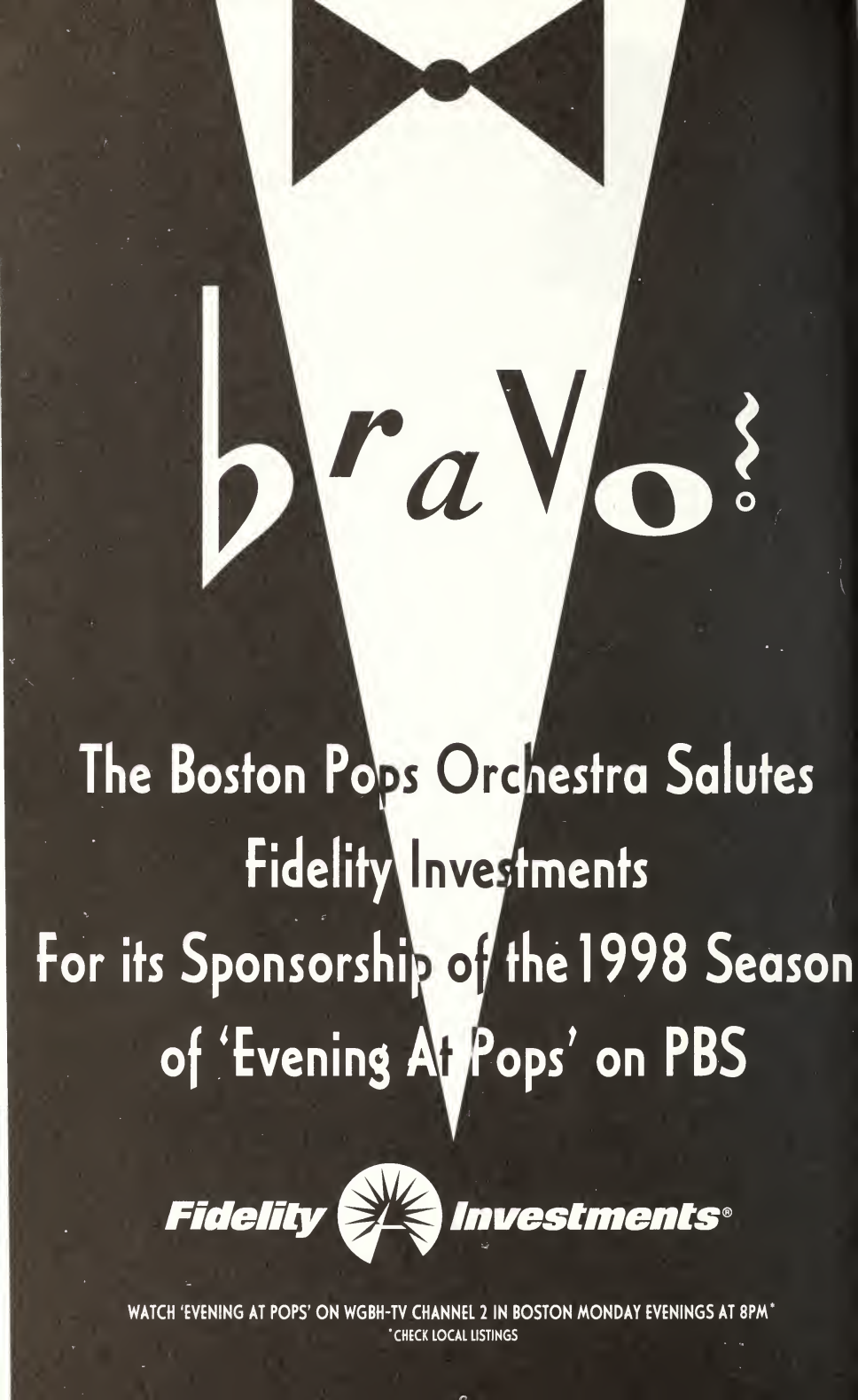
Musician, author, and teacher Richard Gill received his bacherlor's degree in economics from Harvard College in 1948, studied philosophy and psychology at Jesus College, Oxford, in 1948-49, and returned to Harvard for his Ph.D. in economics in 1956. Over a period of twenty-two years, Mr. Gill held several teaching and administrative positions at Harvard and served on numerous university committees. He is the author of many textbooks on economics and editor of several books of readings on that subject. Beginning in the 1950s and continuing to the present, Mr. Gill has published various articles and short stories in such publications as *The Atlantic Monthly*, *The New Yorker*, and *The New York Times*. His *Atlantic* and *New Yorker* short stories have been widely anthologized. His main publications in this decade have been in *The Public Interest* with a series of articles dealing centrally with family breakdown. His most recent book is entitled *Posterity Lost: Progress, Ideology, and the Decline of the American Family*.

Richard Gill made his debut as principal artist (bass) with the New York City Opera in 1971. Among his numerous roles there were Sarastro in *The Magic Flute*, Enrico in *Anna Bolena*, Colline in *La bohème*, and Pogner in *Die Meistersinger*. In 1973 he made his Metropolitan Opera debut, where he sang such roles as Pimen in *Boris Godunov*, Friar Laurence in *Roméo et Juliette*, Timur in *Turandot*, and the Commendatore in *Don Giovanni*. He appeared as principal artist with opera companies here and abroad and as soloist with the New York Philharmonic under Leonard Bernstein, the Boston Symphony, Pittsburgh Symphony, St. Louis Symphony, and many others. His radio broadcasts included several Texaco Metropolitan broadcasts, Chicago Lyric broadcasts, and broadcasts of the New York City Opera, New York Philharmonic, and Radio France, Paris. While a singer, he was elected to the Board of Governors and subsequently First Vice President of the American Guild of Musical Artists. Notable television appearances include a fifteen-program lecture course on economics for WGBH-TV Boston Channel 2 and the Lowell Institute (1967) and the 1984-85 Annenberg/CPB Project telecourse "Economics U$A," for which he was a member of the design team, a writer, and the on-air "economic analyst." Mr. Gill made his Boston Symphony debut in 1970 in a performance of Stravinsky's *Renard* under Michael Tilson Thomas; he also performed at the 1973 Boston Pops concert celebrating the 25th reunion of his Harvard class. He recently participated in a benefit performance that aired on Florida public television, in which he sang excerpts from *The King and I* and *Fiorello*.



## Nan Hughes

Mezzo-soprano Nan Hughes is a versatile artist whose musical interests have taken her around the world. Audiences have heard her recently in Vienna and Eisenstadt, where she performed with the Vienna Chamber Orchestra, in Hamburg with the Norddeutscher Rundfunk Orchestra (in a live broadcast of Krzysztof Penderecki's music, conducted by the composer), in Kiev with the Dnepropetrovsk Symphony Orchestra, in Canada with the London and Vancouver symphony orchestras, and in this country with the Charlotte Symphony. Ms. Hughes has toured throughout Europe, the United States, and Brazil as soloist with New York's Continuum ensemble. In Macedonia, she filmed Buzarovski's *Songs of Peace and War* for Macedonian television. As winner of the Artists International Competition, Nan Hughes gave her New York debut recital at Carnegie Hall in the fall of 1994. In December 1996, she again appeared in recital in New York, at Merkin Hall. Other career highlights include a televised performance at the Casals Festival in Puerto Rico; a contemporary recital at New York's Museum of Modern Art; performances at the Warsaw Autumn Festival, and operatic performances as Rosina in *The Barber of Seville* in Aspen, Colorado. In the summer of 1995, Ms. Hughes added the songs of Marlene Dietrich and Edith Piaf to her repertoire, performing a European cabaret at the Banff Festival of the Arts in Canada. She returned there in August 1996 for more cabaret performances, as a member of the vocal trio Times Three. Among her many other operatic performances are the roles of Cherubino in *Le Nozze de Figaro*, Prince Charming in Massenet's *Cendrillon*, Dido in Purcell's *Dido and Aeneas*, and the Mother in Menotti's *Amahl and the Night Visitors*, with such companies as Aspen Opera Theater, Berkshire Opera, Bronx Opera, Brooklyn's Il Piccolo Teatro Dell'Opera, and Opera Antica. Ms. Hughes has a growing discography. She is featured on two Continuum records: *Ruth Crawford Seeger: American Visionary* (Musical Heritage) and *Miracles: Lawrence Moss* (Capstone). This year she can be heard on two new compact discs of Ukrainian music (Cambria) and on a CD of music by Rumanian composer Sabin Pautza (Swift). Nan Hughes holds a bachelor's degree (*cum laude*) from Harvard and a master of music degree (a Dean's scholar) from Boston University; she also attended the Juilliard Opera Center. Upcoming engagements include a July appearance at the Banff Centre for the Arts, where she will perform music of Penderecki (again under the composer's baton), and a solo recital in Rome, as part of the Festa Della Santa Croce. Ms. Hughes has also accepted an invitation to perform in Rome in the year 2000, as part of the Vatican's Jubilaeum A.D. 2000 celebrations. She is making her Boston Pops debut this evening.

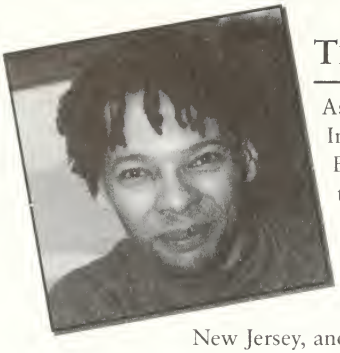

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## Alice Elizabeth Bradley

Eighteen-year-old Alice Bradley is this year's winner of the Boston Symphony Orchestra Concerto Competition supported by Brookline Youth Concerts in honor of Harry and Marion Dubbs. Currently principal clarinet of the Youth Philharmonic Orchestra at the New England Conservatory Preparatory School, she played principal clarinet in that orchestra as well as in the Greater Boston Youth Symphony Orchestra last year. She also served as principal clarinet in the 1996 All-State Festival Orchestra and was a member of the 1997 All-Eastern Festival Orchestra. Ms. Bradley was a winner in the National Young Artists Competition sponsored by the Music Educators' National Convention and the United States Marine Corps Band. This year she was featured in the Young Artists Recital Series at Indian Hill Arts and in 1997 toured Brazil with the Youth Philharmonic Orchestra. The oldest of six children, Alice Bradley lives in Townsend, Massachusetts, and attends North Middlesex Regional High School. In her spare time, she enjoys playing the piano and she teaches both piano and clarinet. She currently studies with Thomas Martin, who is associate principal clarinet of the Boston Symphony Orchestra and principal clarinet of the Boston Pops Orchestra; her former teacher was Bob D'Ambrosio. This fall she will be attending the Juilliard School in New York.

## George F. Will

George F. Will's newspaper column, which has been syndicated by the *Washington Post* since 1974, appears twice weekly in nearly 500 newspapers in the United States and Europe. In 1976 Mr. Will became a regular contributing editor of *Newsweek*, for which he provides the back page essay twice a month. In 1977 he won a Pulitzer Prie for commentary in his newspaper columns. Mr. Will has published six collections of his newspaper and magazine essays, three books of political philosophy, and one book on the subject of baseball. This spring Scribner is publishing *Bunts: Curt Flood, Camden Yards, Pete Rose and Other Reflections on Baseball*, a collection of Mr. Will's new and previously published writings on the national pastime. In addition to being a syndicated columnist, George Will is a television news analyst. For seven years (1977-84) he was a regular panelist on "Agronsky & Company." In 1981 he became a founding member of the panel of ABC-TV's "This Week." Born in Champaign, Illinois, in 1941, George Will holds degrees from Trinity College (Hartford, Connecticut), Magdalen College (Oxford University, England), and Princeton University. He has taught political philosophy at Michigan State University, the University of Toronto, and Harvard University, served on the staff of the United States Senate for Gordon Allot (Republican, Colorado), and was Washington editor of *National Review* magazine. The recipient of numerous academic awards and honorary degrees, Mr. Will serves on the boards of the Baltimore Orioles, the San Diego Padres, and the Little League Foundation. This is his first appearance with the Boston Pops Orchestra.



## Thomas DeFrantz

Assistant Professor of Theater Arts at Massachusetts Insitute of Technology, Thomas DeFrantz is making his Boston Pops debut this week. In addition to teaching theater at MIT, Mr. DeFrantz is an active choreographer and director, having served this past spring as choreographer and associate director for a play about Paul Robeson written by Ossie Davis; the play debuted at the Crossroads Theater in New Brunswick, New Jersey, and the Newark Performing Arts Center. Mr. DeFrantz is also the archivist and coordinator of the dance history program for the Alvin Ailey American Dance Theater, author and director of Ballet Hispanico's "Crossing Borders" arts-in-education program, and author of performance criticism, essays, and articles on dance. He is currently writing a book-length examination of Alvin Ailey's choreography. Thomas DeFrantz holds degrees from Yale University, City College of New York, and New York University.



## Marion Dry

Marion Dry has established herself as a leading artist in that rarely heard category—the true contralto. She has appeared as soloist with the Cleveland Orchestra, the National Symphony of Panama, the West Virginia, Hartford, New Hampshire, Eastern Connecticut, Lexington (Kentucky), Quad Cities, Nashua, and Pioneer Valley symphonies, the Annapolis Chamber Orchestra, and the Pro Arte Chamber Orchestra, among others. Ms. Dry was a member of the original cast of John Adams' acclaimed opera *Nixon in China*, directed by Peter Sellars. With that production she performed at Houston Grand Opera, the Kennedy Center for the Performing Arts, Brooklyn Academy's Next Wave Festival, and in Europe at the Netherlands Opera and the Edinburgh Festival. In addition, she has performed operatic roles with many ensembles, among them the Boston Aria Guild, Boston Concert Opera, the Blossom Music Festival, Boston Lyric Opera, Opera New England, the Boston Academy of Music, and the Monadnock Festival. Ms. Dry has been soloist for oratorio performances by the Handel and Haydn Society, the National Cathedral Choral Society, the Bach Aria Group, Musica Sacra, the Larry Parsons Chorale, the Worcester Music Association, the Back Bay Chorale, the Rhode Island Civic Chorale, the Augustana Choir, and the Harvard University Choruses. Her recordings of contemporary and standard repertoire appear on the Nonesuch, Koch, and CRI labels. A founding member of the Boston Aria Guild, Marion Dry has formed, with baritone Robert Honeysucker and pianist Leslie Amper, the Jubilee Trio, a chamber group dedicated to promoting the inclusion of music written by African-American composers in the mainstream of American classical music repertoire. During the summer of 1998 the trio will tour Italy. Ms. Dry dedicates a portion of each season to performing concerts of classical song for children, in an effort to promote classical music and to give children the op-

portunity to hear song in a "child-friendly" atmosphere. She is a regular performer in Monadnock Music's "Lend an Ear" program. Marion Dry holds a bachelor's degree in English Literature from Harvard-Radcliffe Colleges and a master's with honors in voice and opera from Northwestern University. She is a member of the music faculty at Wellesley College and teaches voice at Harvard University in its Holden Voice Program.



## Kenneth Sullivan

Born in Buffalo, New York, Ken Sullivan received a bachelor's degree in music from Harvard College in 1973 and a master's degree in composition from the New England Conservatory of Music, where he studied with Malcolm Peyton. Mr. Sullivan has toured Germany and the United States with Columbia recording artists the Manhattans, and has worked as a pianist with the Alvin Ailey Dance Company. He has received commissions from the Bowery Ensemble and the Nichols School. His *Irish Lullaby* is taken from a group of piano pieces dedicated to the pianist Christine Doré.



## Jerome Harris

Jerome Harris has been acclaimed as a versatile jazz and new music stylist on both the guitar and the bass guitar. His formative musical experiences included singing and playing rural and urban blues, folk and gospel music, and the full range of American popular music genres. Since his first major professional experience as bassist with Sonny Rollins (1978), Mr. Harris has also played guitar for Rollins, and has recorded or performed live with Jack DeJohnette, Bobby Previte, Bill Frisell, Oliver Lake, Ray Anderson, Bob Stewart, George Russell, Julius Hemphill, Amina Claudine Myers, Ned Rothenberg, Bob Moses, and many others. Mr. Harris has toured several times to Japan with Sonny Rollins and performed on U.S. State Department tours of India and the Middle East with Jay Hoggard and of five African nations with Oliver Lake and Jump Up. After studying psychology and social relations at Harvard University (A.B. 1973), Mr. Harris attended the New England Conservatory of Music as a scholarship student in jazz guitar, graduating with honors in 1977. *Algorithms*, his debut recording as a leader (Minor Music), garnered critical accolades. His subsequent recordings include *In Passing* (Muse), which highlights his bass guitar work, and *Hidden in Plain View* (New World), in which he interprets pieces by jazz master Eric Dolphy.



## Bruce Hangen

A frequent Boston Pops guest conductor, Bruce Hangen was Music Director of the Omaha Symphony Orchestra for nine seasons; in 1993-94 he became Artistic Director and Principal Conductor, a position he retained through the 1994-95 season. As music director, Mr. Hangen initiated and oversaw substantial growth of the orchestra's activities, including the doubling of its classical series concerts, the expansion of the pops programs, and the creation of such new programs as the Magic Carpet concerts, afternoon matinees, family series, and the annual "Magic of Christmas" concerts. Mr. Hangen has been responsible for many commissions and has led more than two dozen world premiere performances. With the Omaha Symphony, he conceived and performed many events in collaboration with other performing arts organizations, such as a fully-staged production of Orff's *Carmina burana*. Their 1992 celebration of the Native American, entitled "West Meets West," received national acclaim and was featured on *CBS Sunday Morning*. Under Mr. Hangen's direction, the orchestra's touring program expanded as well, to include performances in more than thirty communities in four states.

Currently Artistic Director of the Portland (Maine) Opera Repertoire Theater, Bruce Hangen has appeared as guest conductor with the New York Philharmonic, Minnesota Orchestra, Baltimore Symphony, Atlanta Symphony, and New Jersey Symphony. He has also conducted orchestras in other U.S. cities, including Syracuse, Houston, Birmingham, New Orleans, San Antonio, Hartford, and New Haven. He has had repeat engagements with the Tulsa and Rochester philharmonics, the Grand Rapids and Spokane symphony orchestras, and the Boston Pops and Boston Pops Esplanade orchestras, which he has regularly conducted since 1979. His recent and future guest conducting engagements include concerts with the Great Woods Festival Orchestra and at Ottawa's National Arts Centre Theatre, and with the New Jersey Symphony and the Lake Forest Symphony. He is serving as Associate Conductor of the Utah Symphony during the 1997-98 season. Bruce Hangen served for ten seasons (1976-86) as music director and conductor of the Portland (Maine) Symphony. His earlier background includes six years with the Denver Symphony, as assistant and associate conductor, four years as music director of the Arapahoe Chamber Orchestra in Denver, six summers as assistant conductor of the Colorado Philharmonic (now the National Repertory Orchestra), and positions as assistant conductor of the Syracuse Symphony and Buffalo Philharmonic and faculty conductor at the Eastman School of Music. A graduate of the Eastman School of Music with a major in conducting, Bruce Hangen was a conducting fellow at the Tanglewood Music Center for two summers. He was awarded an honorary doctorate from the University of New England, and in Omaha was the recipient of the ICAN Foundation's 1990 Browning Award for Career Excellence and Vision. He maintains a strong commitment to education in the arts by serving as an involved overseer of his own orchestra's programs and by conducting youth orchestras across the country.

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## The Pops Jazz Ensemble

One of the Boston area's foremost musical quartets, the Pops Jazz Ensemble has been entertaining audiences for many years with its distinctive blend of "jazz" and "pop" music. With material ranging from standards to classics, the ensemble blends elements of jazz with the music of the great "pops" orchestras and composers. The success of the Pops Jazz Ensemble is due in part to the unique musical chemistry among the members, four wonderfully talented Boston Pops musicians who have performed under the direction of both Keith Lockhart and John Williams. Each member has experience with a broad spectrum of music, from classical to jazz to show tunes, and each has provided accompaniment for a variety of well-known artists. Reminiscent at times of the legendary Modern Jazz Quartet, the Pops Jazz Ensemble plays with a cohesiveness and spontaneity that is both swinging and mellow, combining elements of classical with free-flowing improvisations that make for jazz at its very best.

**Michael Monaghan** has been a freelance jazz musicians and doubling woodwind player in Boston for more than twenty-five years. He has also worked as studio singer (mostly for commercials) and back-up vocalist. A member of trumpeter Herb Pomeroy's Big Band, Mr. Monaghan's work includes performances with the Boston Pops and in the pit for such touring musicals as *Porgy and Bess*, *Cats*, and *Phantom of the Opera*. He has also accompanied such artists as Frank Sinatra, Ray Charles, Tony Bennett, Gerry Mulligan at the Newport Jazz Festival, Mel Tormé at Carnegie Hall, Anita O'Day, the Woody Herman Band, Buddy Rich, and Chick Corea. He participated in Rosemary Clooney's "Demi-Centennial" special on A&E and can be heard performing some of the saxophone solos on *Runnin' Wild*, Keith Lockhart's first recording with the Boston Pops Orchestra.

Generally regarded as one of the finest all-around pianists in the country, **Bob Winter** is a professor of piano at Boston's Berklee College of Music. He is the regular pianist for the Boston Pops Orchestra and was a longtime co-host of National Public Radio's "A Note to You," heard on more than 100 stations. Mr. Winter is currently pianist-in-residence at Boston's Four Seasons Hotel.

Bassist **Mark Henry** makes any rhythm section come alive. A graduate of Berklee College of Music, he teaches at the University of Massachusetts and Wellesley College. Much sought-after as a freelancer in the Boston area, Mr. Henry is the jazz rhythm specialist for the Boston Pops and a member of the bass section of the Boston Pops Esplanade Orchestra. He has played in the pit for Broadway productions such as *Phantom of the Opera*, *Miss Saigon,* and *Porgy and Bess* and with such artists as Illinois Jacquet, Mel Tormé, Art Farmer, Rosemary Clooney, and Diane Schuur.

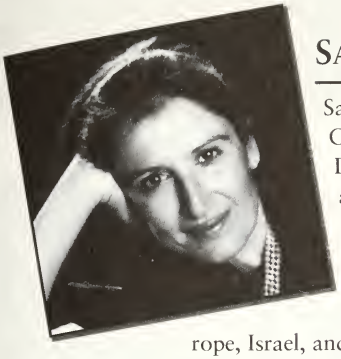
Drummer **Fred Buda** combines the excitement and drive of big-band drumming with the subtle brushwork of small ensemble playing. The regular drumset player for the Boston Pops for thirty years, he is also the timpanist of the Boston Ballet Orchestra. An alumnus of the Woody Herman and Herb Pomeroy Big Bands, Mr. Buda also teaches at the New England Conservatory of Music and the University of Massachusetts.



## Gisèle Ben-Dor

One need only read of Gisèle Ben-Dor's dramatic Bernstein-style debut with the New York Philharmonic (with no advance notice, no rehearsal, and no score), or her BBC-televised debut with the Israel Philharmonic (conducting Stravinsky's *The Rite of Spring* while nine months pregnant) to realize that hers is no ordinary conducting career. The Uruguayan native has been re-engaged numerous times by both of these orchestras, including an appearance with the New York Philharmonic in Central Park before an estimated audience of 100,000. She has also led orchestras such as the London Symphony Orchestra, the New World Symphony, the Israel Philharmonic, and the Houston Symphony, as well as the Minnesota, Ulster, Flemish Chamber, and the Israel Chamber orchestras. Recently Ms. Ben-Dor has been signed by BMG/Conifer; their first release will be devoted to the music of Argentinian composer Alberto Ginastera. Ms. Ben-Dor's first highly-praised recording of music by Ginastera (Koch International Classics, 1995) featured the London Symphony Orchestra in performances of the *Variaciones Concertantes* and *Glosses on Themes of Pablo Casals*. Ms. Ben-Dor has also recently recorded the music of Silvestre Revueltas for Koch. Currently Gisèle Ben-Dor is the music director of two orchestras: the Santa Barbara Symphony, where her contract has been renewed through the year 2000, and Boston's Pro Arte Chamber Orchestra, where she has the distinction of having been chosen by the musicians themselves. In 1986 Ms. Ben-Dor won the Bartók Prize of the Hungarian Television International Conductors' Competition, leading the Hungarian National Symphony and the Budapest Philharmonic. Her win led to guest conducting engagements with other orchestras in Czechoslovakia, Yugoslavia, Bulgaria, and Hungary. Ms. Ben-Dor's festival appearances include Tanglewood, Schleswig-Holstein, the Minnesota Orchestra's Viennese Sommerfest, the Houston International & Mostly Mozart, Potsdam, and Music Academy of the West. She has served as resident conductor at the Louisville and Houston symphonies, and has worked closely with Zubin Mehta, Christoph Eschenbach, Leonard Slatkin, Michael Tilson Thomas, and Kurt Masur. Her performance credits with the Houston Symphony include the Presidential Inauguration at the Kennedy Center.

Born and raised in Uruguay and having lived also in Israel, Gisèle Ben-Dor is a permanent resident of the United States. She studied with Enrique Barenboim and at the Rubin Academy of Music-Tel Aviv. After emigrating to the United States, she studied at the Yale School of Music. While a Conducting Fellow at the Los Angeles Philharmonic Institute and the Tanglewood Music Center, she attracted the interest and support of Leonard Bernstein. She became a Leonard Bernstein Fellow and was invited by him to conduct the Bavarian Radio Orchestra at the first Schleswig-Holstein Music Festival in 1986. Ms. Ben-Dor is making a return appearance with the Boston Pops Esplanade Orchestra, having led the orchestra both at Symphony Hall and on the Esplanade in 1994.



## Sally Pinkas

Sally Pinkas is pianist-in-residence of the Hopkins Center at Dartmouth College, Associate Professor at Dartmouth's Music Department, and a faculty member at the Longy School of Music in Cambridge. She holds performance degrees from Indiana University and the New England Conservatory of Music and a doctorate in composition and theory from Brandeis University. Among her credits are solo recitals in Europe, Israel, and the United States, as well as concerto appearances with conductors such as Gerhardt Zimmermann, Lawrence Foster, Rachael Worby, and Jens Nygaard. Ms. Pinkas' extensive repertoire ranges from the traditional to the contemporary and includes many works written for her. In 1996 she was awarded a Howard Fellowship by Brown University for her recording of George Rochberg's piano works. Her 1996-97 season included premiere performances of Daniel Pinkham's Preludes for Piano as well as engagements in the United States and Italy with the Tallahassee Symphony Orchestra, the Leontovych and Lydian string quartets, flutist Fenwick Smith, and her husband, pianist Evan Hirsch (the Hirsch-Pinkas Duo). In 1998 the Hirsch-Pinkas Duo presented the world premiere of George Rochberg's *Circles of Fire*, commissioned for and dedicated to Pinkas and Hirsch, in North Carolina, Arizona, Pennsylvania, Vermont, and New Hampshire. In addition to these Boston Pops appearances, Ms. Pinkas's current season includes lecture-recitals at New England Conservatory and at the Rubin Academy in Jerusalem, and summer residencies at Music Ninety-Eight in Cincinnati and the Kfar Bloom Festival in Israel. Sally Pinkas' discography includes Debussy's Twelve Etudes and Estampes (Centaur), *Bread and Roses: Piano Works by Christian Wolff* (Mode), Beethoven's Choral Fantasy (VQR), Ives's *Halloween* with the Lydian String Quartet (Centaur), and works by Martin Boykan, Seymour Shifrin, and Steven Sher on CRI and NuCI. Ms. Pinkas is making her Boston Pops debut this season.

**Mark Your Calendars: "Concert for the Cure" October 4, 1998**

On Sunday, October 4, 1998, Seiji Ozawa will lead members of the Boston Symphony Orchestra with guest pianist André Previn in Boston's second "Concert for the Cure," a benefit performance to raise funds for breast cancer research. Each year, a distinguished scientific jury will award a total of $300,000 over three years to a young, independent medical scientist working in the Boston area, in the belief that young, highly trained medical scientists possess the new ideas and untapped energy needed for research to help understand the cause and improve the management of breast cancer. The first "Concert for the Cure" raised $245,000, with 82% going directly to research. In 1998, Concert for the Cure, Inc., expects to raise $283,000, with 85% going directly to research. Participants in this project include members of the BSO, area hospitals including the Dana-Farber Cancer Institute, Brigham and Women's Hospital, and Massachusetts General Hospital, and dedicated individuals who are donating their time and energy. The Honorary Chairs for the event are BSO Music Director Seiji Ozawa, New England Patriots Foundation President Myra Kraft, Dr. Timothy Johnson, WBZ-TV's Joyce Kulhawik, and James Taylor. For more information, please call (617) 262-3424.

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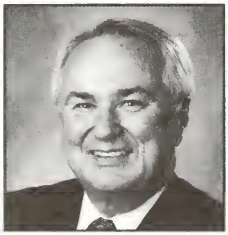
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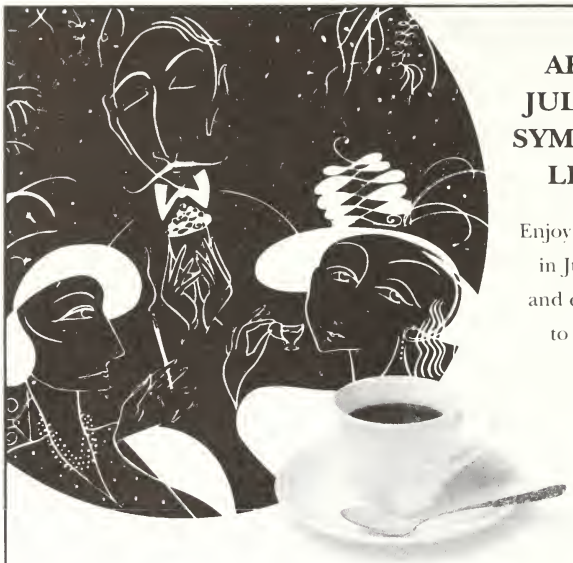
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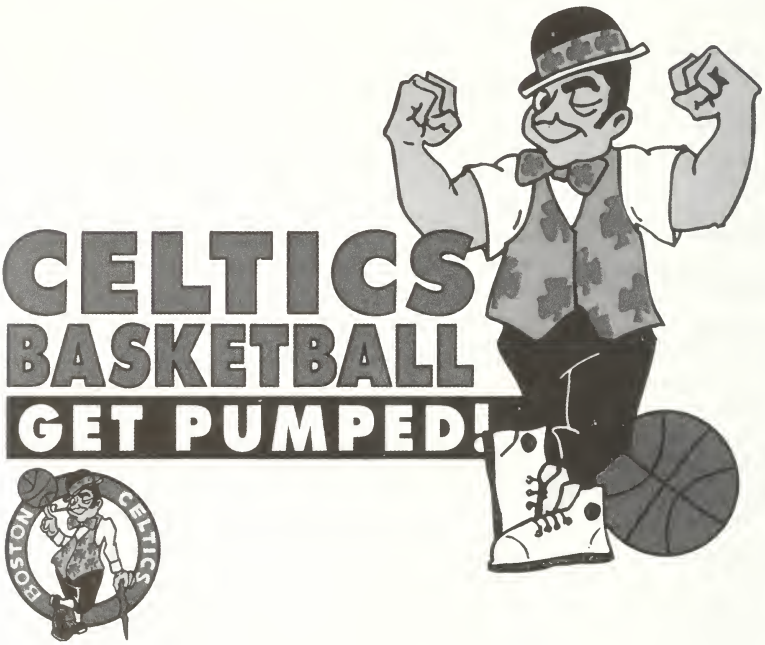
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Tanglewood

BOSTON POPS

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Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org), which not only provides up-to-the-minute information about all the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts on-line. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site is a virtual-reality tour of the orchestra's home, Symphony Hall. Since the BSO web site is updated on a regular basis, to include Boston Pops and Tanglewood information as well as any program changes, we invite you to check in frequently.

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THE BSO'S WEB SITE (http://www.bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

HOW TO GET POPS TICKETS: Tickets for the entire Boston Pops season at Symphony Hall, which runs from May 6 through July 12, are on sale now. The Box Office is open from 10 a.m. to 6 p.m., Monday through Saturday, and through the first intermission on concert nights; on Sunday, the Box Office opens at 1 p.m. American Express, MasterCard, VISA, personal checks, and cash are accepted. To charge tickets on a major credit card, or to make a reservation and send payment by check, call SymphonyCharge at (617) 266-1200, Monday through Saturday between 10 a.m. and 6 p.m. To order tickets on-line, visit the Boston Pops web site at www.bso.org. There is a $3 handling fee for each ticket ordered by phone or on-line. Send mail orders to the Symphony Hall Box Office, Symphony Hall, Boston, MA 02115, with payment and a self-addressed, stamped envelope, or fax orders to (617) 638-9400. There is a $2.50 handling charge per mail or fax order. Ticket prices are $47, $41, $33, $29.50, $26, $16.50, and $13. Good seats are still available.

**PLEASE NOTE: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.**

SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

TO AVOID DELAYS IN FOOD SERVICE, patrons at tables are encouraged to place their orders as early as possible.

ESPLANADE CONCERTS: The Boston Pops Esplanade Orchestra performs six free concerts at the Hatch Shell on the Charles River Esplanade, July 3, 4, 5, 7, 8, and 9. All performances begin at 8 p.m.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

FOR PATRONS WITH DISABILITIES, an access service center, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call VOICE (617) 266-1200 or TTD/TTY (617) 638-9289.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom, and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open through the Boston Pops season for one hour before each concert and during the intermissions. The shop carries BSO, Pops, and musical-motif merchandise and gift items such as recordings, apparel for adults and children, calendars, coffee mugs, jewelry, and posters. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room in the Massachusetts Avenue corridor. All proceeds benefit the Boston Symphony Orchestra. For daytime hours, merchandise information, and mail order service, please call (617) 638-9383.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

PARKING for evening Pops concerts is available for $5 at the Prudential Center Garage, courtesy of R.M. Bradley and Co. and The Prudential Realty Group. Enter after 5 p.m., exit by 1 a.m., and present your ticket stub when exiting. The Uptown Garage at 10 Gainsborough Street next to the New England Conservatory offers discounted parking ($6 with ticket stub) for all Pops concerts. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9241, or write the Function Manager, Symphony Hall, Boston, MA 02115.

BOSTON POPS BROADCASTS: Saturday-evening Boston Pops concerts are broadcast live by WCRB 102.5 FM.

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**WEDNESDAY AT 8:30PM OZAWA HALL**

**JUILLIARD STRING QUARTET**

BEETHOVEN Quartet No 10 in E-flat, Op. 74, 'Harp'
WEBERN Five Movements for string quartet, Op. 5
BEETHOVEN Quartet No. 7 in F, Op. 59, No. 1

**JULY 5**
**SUNDAY AT 2:30PM SHED**

**BOSTON SYMPHONY ORCHESTRA**
**ROBERT SHAW, conductor**
**DOMINIQUE LABELLE, soprano**
**MARIETTA SIMPSON, mezzo-soprano**
**RICHARD CLEMENT, tenor**
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**TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor**

BEETHOVEN Mass in C
BRAHMS 'Nänie'
BERNSTEIN 'Chichester Psalms'

**JULY 7**
**TUESDAY AT 8:30PM OZAWA HALL**

**FREDERICA VON STADE, mezzo-soprano**
**MARTIN KATZ, piano**

Program to include songs by DEBUSSY and Fauré, and Jake HEGGIE's 'Paper Wings,' set to texts of Frederica von Stade

### *Week 2*

**JULY 10**
**FRIDAY AT 8:30PM SHED**

**BOSTON SYMPHONY ORCHESTRA**
**SEIJI OZAWA, conductor**
**PETER SERKIN, piano**

TAKEMITSU 'riverrun,' for piano and orchestra
MOZART Piano Concerto No. 24 in C minor, K.491
DVOŘÁK Symphony No. 7

**JULY 11**
**SATURDAY AT 8:30PM SHED**

**BOSTON SYMPHONY ORCHESTRA**
**SEIJI OZAWA, conductor**
**ITZHAK PERLMAN, violin**

ALL-TCHAIKOVSKY PROGRAM
Violin Concerto
Symphony No. 5

**JULY 12**
**SUNDAY AT 2:30PM SHED**

**BOSTON SYMPHONY ORCHESTRA**
**SERGIU COMISSIONA, conductor**
**YEFIM BRONFMAN, piano**

RIMSKY-KORSAKOV Introduction and Wedding March from 'Le Coq d'or'
PROKOFIEV Piano Concerto No. 2
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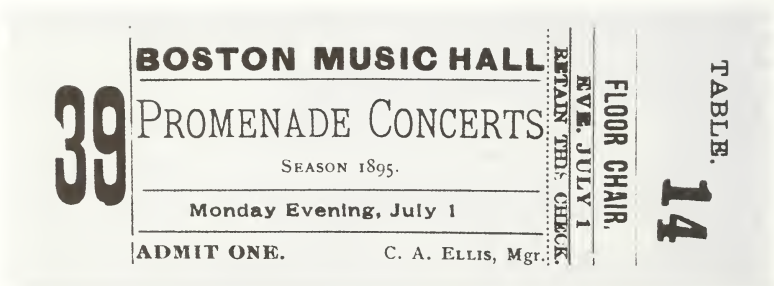
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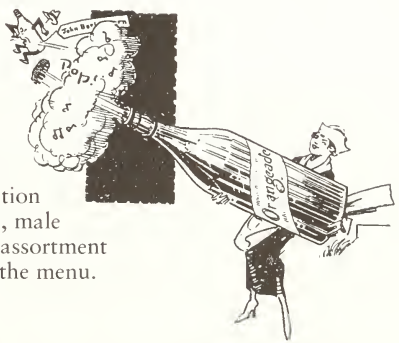
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## On Display in the Cohen Wing



Currently on view in the Cohen Wing display cases are two archival exhibits related to the Boston Pops. "Wild About Harry!" is a 90th-birthday tribute to Boston Pops Associate Conductor Laureate Harry Ellis Dickson, who has been associated with the Boston Symphony as an orchestra member, conductor, and raconteur, for nearly sixty years—more than half of the orchestra's history. In the photograph, Mr. Dickson gives some conducting pointers to his good friend Danny Kaye in preparation for one of Mr. Kaye's popular guest conducting appearances at a Boston Symphony Pension Fund concert.



"Eat, Drink, and Be Merry!" examines the history of Pops' social customs, including food and fashion. Reproduced from the Boston *Herald Traveler*, this 1919 cartoon depicts a Pops waitress serving a non-alcoholic beverage during Prohibition. That year the Pops management decided to stop serving beer and wine because of the growing Prohibition sentiment. To make up for the lack of alcohol, male waiters were replaced with waitresses and an assortment of bubbly non-alcoholic drinks was added to the menu.

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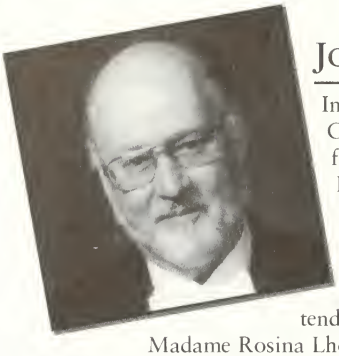
## Keith Lockhart

Keith Lockhart is the twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Now in his fourth Pops season, Mr. Lockhart has conducted more than 200 concerts; made twenty television shows; made his Carnegie Hall debut with the Boston Pops Orchestra; and led five national tours and his first overseas tour with the Boston Pops Esplanade Orchestra. In 1998 he will lead two BPEO tours, a summer tour of the Midwestern United States and a December holiday tour across the United States, followed by a tour to Florida and the Southeast. This season includes performances of Mr. Lockhart's first-ever commission for the Boston Pops, Dan Welcher's *Spumante*. In February Keith Lockhart and the Boston Pops Orchestra released their third recording, *The Celtic Album*. Their first two albums—*Runnin' Wild: The Boston Pops Play Glenn Miller*, released in 1996, and last spring's *American Visions*—both received critical and popular acclaim. A Christmas album recorded last December is scheduled for release this fall.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he still holds. In January 1998, Mr. Lockhart was appointed Music Director of the Utah Symphony, effective with the 1998-99 season. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky.

Prior to his Boston Pops debut in June 1993, Keith Lockhart worked with singers Mandy Patinkin and Mel Tormé. As a guest artist, Mr. Lockhart has conducted the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Toronto Symphony, the Cleveland Orchestra, and the Los Angeles Chamber Orchestra; he is a frequent guest conductor with the Naples (Florida) Philharmonic. Notable recent guest conducting appearances include the Montreal Symphony, Colorado Symphony, Minnesota Orchestra, Singapore Symphony, National Arts Center Orchestra, New England Conservatory Symphony Orchestra, Hudson Valley Philharmonic, Phoenix Symphony, and the St. Paul Chamber Orchestra. He also conducted his Cincinnati Chamber Orchestra on several occasions and made his debut last summer with the New York Philharmonic. Upcoming engagements include debuts with the orchestras of Dallas, Seattle, Philadelphia, Vancouver, Buffalo, Milwaukee, and Taipei, as well as returns to the podium in Montreal, Toronto, Singapore, and St. Paul.

With his appointment to the position of Boston Pops Conductor, Keith Lockhart succeeded John Williams, who held that position from 1980 to 1993. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In addition, he serves as a "godparent" for the Emily A. Fifield Elementary School in Dorchester as part of the Boston Music Education Collaborative. In May 1996, Mr. Lockhart was awarded an honorary doctorate from the Boston Conservatory.



## John Williams

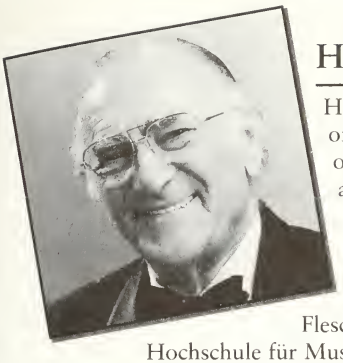
In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work.

John Williams has composed the music and served as music director for more than seventy-five films, including *Amistad*, *The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-five Academy Award nominations, most recently for *Amistad*, and has been awarded five Oscars, one British Academy Award, and sixteen Grammys, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. He recently completed the score to *Saving Private Ryan*, which was recorded in February under Mr. Williams's direction by members of the Boston Symphony Orchestra in Symphony Hall.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, a bassoon concerto (*The Five Sacred Trees)* premiered by the New York Philharmonic in 1995, a cello concerto premiered by Yo-Yo Ma and the Boston Symphony Orchestra in 1994, concertos for flute and violin recorded by the London Symphony Orchestra, and concertos for clarinet and tuba. His most recent work is a trumpet concerto commissioned by the Cleveland Orchestra. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, and themes for the 1984, 1988, and 1996 Summer Olympic games.

Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. He has led a highly acclaimed series of albums with the Boston Pops Orchestra on the Philips label and for Sony Classical. Among their recent recordings, all on Sony Classical, are *It Don't Mean a Thing If It Ain't Got That Swing*, with vocalist Nancy Wilson, *Williams on Williams: The Classic Spielberg Scores*, and *Summon the Heroes*, featuring Mr. Williams's theme for the 1996 Olympics.

Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has led the Boston Symphony Orchestra at Tanglewood and led subscription concerts for the first time in March 1997. He has appeared as guest conductor with the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Chicago Symphony, the Pittsburgh Symphony, the Dallas Symphony, the San Francisco Symphony, and the Los Angeles Philharmonic.



## Harry Ellis Dickson

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and music director of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, he graduated from the New England Conservatory of Music and studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras throughout the United States, Canada, Israel, and Ireland. Highlights of recent seasons include conducting engagements with the San Francisco Symphony, where he led three Pops concerts, including the opening concert of the Pops season in Davies Hall; a 1994 Boston Pops Orchestra concert at Tanglewood marking the centennial of Arthur Fiedler's birth; four highly successful holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland; and a Pops concert at the American College of Greece in Athens. In addition, Mr. Dickson conducts many Boston Pops concerts at Symphony Hall, on the Esplanade, and in many other areas of New England. At this year's "Salute to Symphony" concert, Mr. Dickson shared the Symphony Hall podium with Seiji Ozawa, Keith Lockhart, and John Williams. A highlight of the concert, which was telecast on WCVB-TV Channel 5, was a tribute to Mr. Dickson's 90th birthday year. He will also be honored by other organizations during this milestone year. On July 4, he will lead the Maryland Symphony on the historic Antietam battleground in Hagerstown, Maryland.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and an autobiography entitled *Beating Time, A Musician's Memoir*, published in spring 1995. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.




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*Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity*

JOHN WILLIAMS
*Laureate Conductor*

HARRY ELLIS DICKSON
*Associate Conductor Laureate*

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*Beranek Chair, fully funded in perpetuity*
Bo Youp Hwang
*Edward and Bertha C. Rose Chair*
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Gottfried Wilfinger
Alfred Schneider
Ikuko Mizuno
Amnon Levy
*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
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*James F. and Barbara Cleary Chair*
Ronald Knudsen
Joseph McGauley
Ronan Lefkowitz
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
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*James Orleans
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**Harps**
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**Piano**
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**Rhythm Section**
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*§ Substituting*
*‡On sabbatical leave*

The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class..." So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

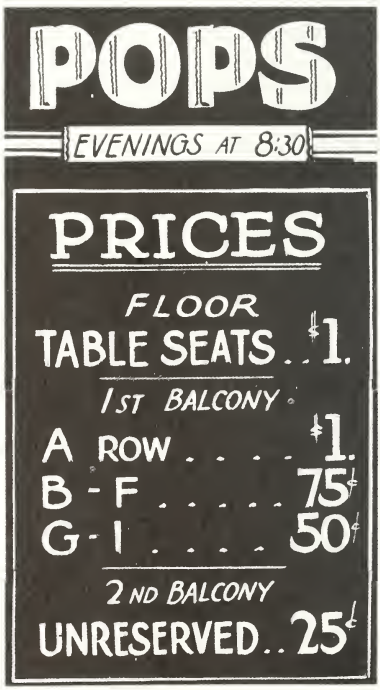
This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO again turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a

national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler




*Pops in the 1930s: high-style Art Deco and low prices*

had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program "Evening at Pops" was launched in 1969, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. "Evening at Pops" kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew the biggest audience in the history of orchestral concerts, with more than 400,000 people in attendance. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson, took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor; but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the "Evening at Pops" broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993 and at that time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and the third Conductor since Arthur Fiedler took over in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. During his first three seasons, Mr. Lockhart has conducted more than 200 concerts, made twenty television shows, led six tours with the Boston Pops Esplanade Orchestra, and recorded four albums.



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**THE BOSTON POPS ORCHESTRA**
**KEITH LOCKHART,** *Conductor*
Tuesday evening, June 9, 1998, at 8

A CENTENNIAL TRIBUTE TO GEORGE GERSHWIN

Love Is Sweeping the Country, from *Of Thee I Sing* — arr. Ramin

Gershwin in Love — arr. Sebesky
Love Walked In—Our Love Is Here to Stay—
Someone to Watch Over Me—The Man I Love

Suite from *Porgy and Bess* — arr. Courage
Prelude—Summertime—I Got Plenty of Nuttin'—
Bess, You Is My Woman Now—I Can't Sit Down—It Ain't
Necessarily So—I Loves You, Porgy—There's a Boat Dat's
Leaving Soon for New York—Oh Lawd, I'm on My Way

INTERMISSION

'S Wonderful, from *Funny Face* — arr. Ramin

Rhapsody in Blue
MYRON ROMANUL, piano

INTERMISSION

Selections from *Girl Crazy* — arr. Anderson
I Got Rhythm—Embraceable You—Bidin' My Time—
But Not For Me—I Got Rhythm (reprise)

An American in Paris

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The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.
Baldwin Piano

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**THE BOSTON POPS ORCHESTRA**
**KEITH LOCKHART,** *Conductor*
Wednesday evening, June 10, 1998, at 8

A CENTENNIAL TRIBUTE TO GEORGE GERSHWIN

**SPONSORED BY THE FOUR SEASONS HOTEL**

Love Is Sweeping the Country, from *Of Thee I Sing* — arr. Ramin

Gershwin in Love — arr. Sebesky
Love Walked In—Our Love Is Here to Stay—
Someone to Watch Over Me—The Man I Love

Suite from *Porgy and Bess* — arr. Courage
Prelude—Summertime—I Got Plenty of Nuttin'—
Bess, You Is My Woman Now—I Can't Sit Down—It Ain't
Necessarily So—I Loves You, Porgy—There's a Boat Dat's
Leaving Soon for New York—Oh Lawd, I'm on My Way

INTERMISSION

'S Wonderful, from *Funny Face* — arr. Ramin

Rhapsody in Blue
MYRON ROMANUL, piano

INTERMISSION

Selections from *Girl Crazy* — arr. Anderson
I Got Rhythm—Embraceable You—Bidin' My Time—
But Not For Me—I Got Rhythm (reprise)

An American in Paris

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Baldwin Piano

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**THE BOSTON POPS ORCHESTRA**
**KEITH LOCKHART,** *Conductor*
with the
TANGLEWOOD FESTIVAL CHORUS, John Oliver, conductor
Thursday evening, June 11, 1998, at 8

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*A Tribute to John Philip Sousa*

*Washington Post* March

Presidential Polonaise

*Peaches and Cream* Foxtrot

Prelude to *El Capitán*

*La Reine de la mer* Waltzes

Finale from *Stars and Stripes* (after John Philip Sousa) — Kay

INTERMISSION

Festival Overture on *The Star-Spangled Banner* — Buck

Song of Democracy — Hanson

Adagio for Strings — Barber

The Battle Hymn of the Republic — Steffe/Howe-Wilhousky

INTERMISSION

It's a Grand Night For Singing, from *State Fair* — Rodgers/Hammerstein-Dragon

Kansas City, from *Oklahoma!* — Rodgers/Hammerstein

Deep River — trad.-de Cormier

Oklahoma! — Rodgers/Hammerstein-Dragon

Waitin' for the Robert E. Lee — Gilbert-Dragon

Patriotic Sing-Along — arr. Hayman
America—America the Beautiful—
Yankee Doodle—I'm a Yankee Doodle Dandy—
You're a Grand Old Flag—God Bless America

Sing-along lyrics appear on page 26.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

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TANGLEWOOD FESTIVAL CHORUS, John Oliver, conductor
Friday evening, June 12, 1998, at 8

STAR-SPANGLED SPECTACULAR

*A Tribute to John Philip Sousa*

*Washington Post* March

Presidential Polonaise

*Peaches and Cream* Foxtrot

Prelude to *El Capitán*

*La Reine de la mer* Waltzes

Finale from *Stars and Stripes* (after John Philip Sousa) — Kay

INTERMISSION

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Song of Democracy — Hanson

Adagio for Strings — Barber

The Battle Hymn of the Republic — Steffe/Howe-Wilhousky

INTERMISSION

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Kansas City, from *Oklahoma!* — Rodgers/Hammerstein

Deep River — trad.-de Cormier

Oklahoma! — Rodgers/Hammerstein-Dragon

Waitin' for the Robert E. Lee — Gilbert-Dragon

Patriotic Sing-Along — arr. Hayman

America—America the Beautiful—
Yankee Doodle—I'm a Yankee Doodle Dandy—
You're a Grand Old Flag—God Bless America

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Baldwin Piano

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**THE BOSTON POPS ORCHESTRA**
**KEITH LOCKHART,** *Conductor*
with the
TANGLEWOOD FESTIVAL CHORUS, John Oliver, conductor
Saturday evening, June 13, 1998, at 8

STAR-SPANGLED SPECTACULAR

*A Tribute to John Philip Sousa*

*Washington Post* March

Presidential Polonaise

*Peaches and Cream* Foxtrot

Prelude to *El Capitán*

*La Reine de la mer* Waltzes

Finale from *Stars and Stripes* (after John Philip Sousa) — Kay

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Song of Democracy — Hanson

Adagio for Strings — Barber

The Battle Hymn of the Republic — Steffe/Howe-Wilhousky

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Kansas City, from *Oklahoma!* — Rodgers/Hammerstein

Deep River — trad.-de Cormier

Oklahoma! — Rodgers/Hammerstein-Dragon

Waitin' for the Robert E. Lee — Gilbert-Dragon

Patriotic Sing-Along — arr. Hayman
America—America the Beautiful—
Yankee Doodle—I'm a Yankee Doodle Dandy—
You're a Grand Old Flag—God Bless America

Sing-along lyrics appear on page 26.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

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THE BOSTON POPS
ESPLANADE
ORCHESTRA

KEITH LOCKHART
*Conductor*

**First Violins**
Joseph Scheer
Michael Rosenbloom
Lisa Crockett
Kristina Nilsson
Brynn Albanese
Maynard Goldman
Sandra Kott
Gregory Vitale
Dianne Pettipaw
Cynthia Cummings
Gerald Mordis
James Orent
Paul MacDowell
Melissa Howe
Stacey Alden
John Harrison

**Second Violins**
Clayton Hoener
Jennifer Elowitch
Susan Shipley
Sarah Roth
Colin Davis
Pattison Story
Julie Leven
Kay Knudsen
Rebecca Katsenes
Liana Zaretsky
Wen-Yi Shih
Priscilla Hallberg

**Violas**
Kenneth Stalberg
Jean Haig
Anne Black
Donna Jerome
Barbara Wright
Mark Smith
Lisa Suslowicz

**Cellos**
Ronald Lowry
David Finch
George Seaman
Theresa Borsodi
William Rounds
Kevin Crudder
Toni Rapier
Mark Simcox

**Basses**
Robert Caplin
Barry Boettger
Joseph Holt
Gregory Koeller
Elizabeth Foulser
Prentice Pilot
Mark Henry

**Flutes**
Linda Toote
Kathleen O'Donnell

**Piccolo**
Iva Milch

**Oboes**
Laura Ahlbeck
Frank Charnley

**English Horn**
Barbara LaFitte

**Clarinets**
Ian Greitzer
Aline Benoit

**Bass Clarinet**
Edward Avedisian

**Bassoons**
Ronald Haroutunian
Donald Bravo

**Contrabassoon**
Ruth Waterhouse

**Horns**
Kevin Owen
Richard Menaul
Nona Gainsforth
Thomas Haunton
Kate Gascoigne

**Trumpets**
Bruce Hall
Gregory Whitaker
Dennis Alves
Joseph Foley

**Trombones**
Darren Acosta
Lawrence Isaacson
Mark Cantrell

**Tuba**
Randall Montgomery

**Timpani**
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**THE BOSTON POPS ESPLANADE ORCHESTRA**
**KEITH LOCKHART,** *Conductor*
Sunday evening, June 14, 1998, at 7:30

GISÈLE BEN-DOR conducting
A TRIBUTE TO THE 50TH ANNIVERSARY OF ISRAEL

Hatikvah

The Star-Spangled Banner — Smith/Key

Heritage Fanfare, from *Heritage: Civilization and the Jews* — Duffy

Theme from *Schindler's List* — Williams
Joseph Scheer, violin solo

Jerusalem Sketches — Cohen
The Four Quarters: Armenian—Arab—Jewish—Christian

INTERMISSION

Piano Concerto No. 1 in G minor, Op. 25 — Mendelssohn
Molto allegro con fuoco
Andante
Presto—Molto allegro e vivace
SALLY PINKAS

INTERMISSION

Selections from *Fiddler on the Roof* — Bock-Mason
Fiddler on the Roof—Miracles of Miracles—
Sunrise, Sunset—To Life

Hora Medley — Cohen

Play Klezmer!! — Levanon

Times Square: 1944, from *On the Town* — Bernstein

Selections from *Girl Crazy* — Gershwin-Anderson
I Got Rhythm—Embraceable You—Bidin' My Time—
But Not For Me—I Got Rhythm (reprise)

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Baldwin Piano

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### AMERICA

My country 'tis of thee, sweet land
of liberty, Of thee I sing.
Land where my fathers died!
Land of the Pilgrim's pride!
From ev'ry mountain side,
Let freedom ring!

### AMERICA, THE BEAUTIFUL

O beautiful for spacious skies,
For amber waves of grain.
For purple mountain majesties, above
the fruited plain.
America! America! God shed his grace
on thee,
And crown thy good with brotherhood
From sea to shining sea.

### YANKEE DOODLE

Oh! Yankee Doodle came to town
a-ridin' on a pony
He stuck a feather in his hat and called
it macaroni.
Yankee Doodle keep it up, Yankee
Doodle dandy.
Mind the music and the step and with
the girls be handy.

### I'M A YANKEE DOODLE DANDY

I'm a Yankee Doodle dandy, a Yankee
Doodle do or die.
A real live nephew of my Uncle Sam,
Born on the Fourth of July.
I've got a Yankee Doodle sweetheart,
she's my Yankee Doodle joy.
Yankee Doodle came to town,
a-ridin' on a pony,
I am a Yankee Doodle boy.

### YOU'RE A GRAND OLD FLAG

You're a grand old flag, you're a high
flying flag.
And forever in peace may you wave;
You're the emblem of the land I love,
The home of the free and the brave.
Ev'ry heart beats true, Under red, white,
and blue,
Where there's never a boast or brag;
But should old acquaintance be forgot,
Keep your eye on the grand old flag.

### GOD BLESS AMERICA

*by Irving Berlin*

God bless America, land that I love.
Stand beside her and guide her
Through the night with the light from
above.
From the mountains, to the prairies,
To the oceans, white with foam,
God bless America, my home sweet
home.
God bless America, my home sweet
home.

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*—arranged by Richard Hayman*

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# A Centennial Tribute to George Gershwin

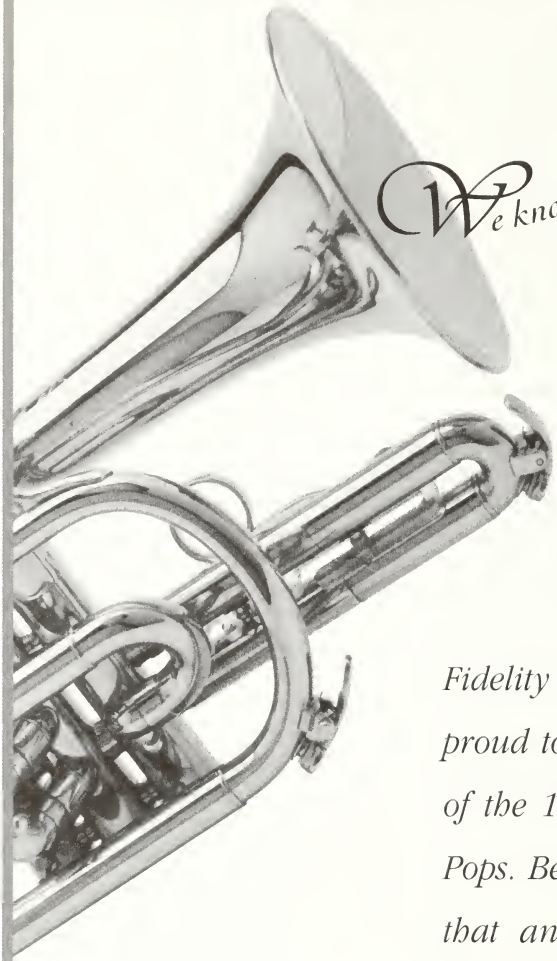
George Gershwin would have been 100 years old this year. Had he lived even a normal lifespan, rather than being cut off in his prime by a brain tumor at the age of thirty-eight, who knows what musical marvels we might have to celebrate his life and work on the occasion of his centennial? After all, Gershwin did something that no other composer has managed to do so easily and so well: he spanned the two cultures of classical and popular music in America. No other composer, before or since, created a full body of music that is so consistently welcomed from Broadway to the Met, from "Your Hit Parade" to Symphony Hall.

Gershwin's talent was recognized early—and he himself was never shy about displaying it. But given his background, as the son of hard-working Russian-Jewish immigrants growing up in his native Brooklyn and haunting the popular Yiddish theater on New York's Lower East Side, no one would have predicted the direction his talent would take. He began his professional life as a "song-plugger" and by the time he was twenty-one he had written his first full Broadway score (for *La, La, Lucille*, 1919). The following year his song "Swanee" became a sensational hit for Al Jolson and earned Gershwin $10,000 in royalties the first year. Clearly he was destined to become a "popular" composer. But already at that time, while turning out bright and flippant Broadway shows, he contributed a surprising extended number, a short opera called *Blue Monday*, and sung by African-American performers to the flossy, cheerful, empty-headed *Scandals of 1921*, a revue produced by George White. The audience was not prepared for a serious musical-dramatic number ending in murder as part of their light entertainment, and *Blue Monday* was dropped after a single performance.

But it showed that Gershwin was interested in more than the thirty-two bar song form of which he had already become a master. And Paul Whiteman, a bandleader who wanted to elevate the popular music of the time, remembered it. Three years later he persuaded Gershwin to write a concert piece for a special program—"An Experiment in Modern Music," he called it—to demonstrate the potential of jazz and the syncopated rhythms of the '20s. The result was called *Rhapsody in Blue*, and it made history. Suddenly, out of the world of American popular music, there was a piano concerto that sang and swung and snapped its fingers. Gershwin undertook serious study of compositional techniques and wrote more large pieces—the Concerto in F, *An American in Paris*, the Second Rhapsody, the Variations on *I Got Rhythm*—that still enjoy a welcome in the concert hall.

And still he continued to turn out one great musical after another, each filled with a string of splendid songs that caught the ear at first hearing and remained in the mind long after. From 1924, working with his brother Ira as his lyricist, Gershwin wrote *Lady Be Good* (1924), *Oh, Kay!* (1926), *Strike Up the Band* (1927, rewritten 1930), *Girl Crazy* (1930), *Of Thee I Sing* (1931), and *Let 'em Eat Cake* (1933), to name only the major shows. If he had written nothing else, Gershwin's name would still be linked with those of the other masterful songwriters of the Golden Age of the American Musical: Jerome Kern, Cole Porter, and Richard Rodgers among them.

But Gershwin still aspired to write a truly serious musical work for the stage, and he found his subject matter in a novel by a white author living in Charleston, South Carolina, dealing with life in the black community there, focusing particularly on a real character, a middle-aged handicapped man who rode around in a goat cart. This man was transmuted into the title character of Dubose Hayward's novel *Porgy* and the play based on it. Working with Hayward as librettist and Ira Gershwin as lyricist,



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George produced out of whole cloth a masterpiece, even today the only work yet composed that seems to be in the running when we talk about "the Great American Opera."

Following the production of *Porgy and Bess*, the Gershwin brothers went to Hollywood, where they had been invited to write the scores for a series of musical films involving one of their favorite performers, Fred Astaire (who had starred in their first big Broadway hit, *Lady Be Good*, a dozen years earlier). It was while he was in Hollywood, early in 1937, that Gershwin began to experience moments of dizziness, headaches, and general despondency. While working on a ballet for a film, *Goldwyn Follies*, he fell into a coma on July 9. Surgeons attempted to remove the brain tumor, but he died two days later. The novelist John O'Hara echoed the startled feelings of many when he said, "George Gershwin died on July 11, 1937, but I don't have to believe it if I don't want to."

And indeed, George Gershwin is not dead. From the early '20s to the turn of the millennium, his music has been loved passionately by many and performed by almost every sort of musician from the cocktail pianist at the local watering hole to musicians of the great symphony orchestras and opera houses. And his centennial gives us another chance to fall in love with his music all over again.

—Steven Ledbetter


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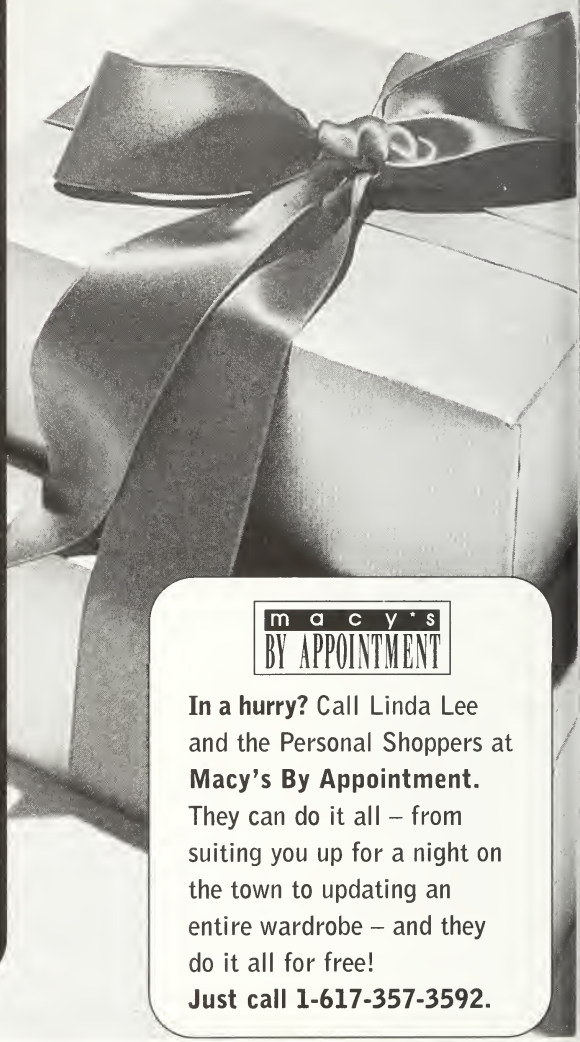
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**THE *WASHINGTON POST* MARCH**
*John Philip Sousa (1854-1932)*

Sousa's second-most famous march was written in 1889 at the request of the *Washington Post* for a ceremony at which the newspaper would present awards to the prize-winners of an essay contest for schoolchildren. The new march was enthusiastically received, the more so because it happened to be rhythmically perfect for dancing the new popular dance craze, the two-step. The march went 'round the world though the composer himself earned only $35 for it, while his publisher made a fortune.

***PRESIDENTIAL POLONAISE***
*John Philip Sousa*

Late in the administration of Chester A. Arthur (1881-85), the President discussed with John Philip Sousa (who was director of the U.S. Marine Band, an ensemble known as "the President's own") the suitability of the traditional song "Hail to the Chief" when announcing his arrival. When Sousa informed Arthur that it was actually an old Scottish boating song and not of American origin, the President asked him to replace it with a more appropriate composition. In 1886 Sousa wrote two "presidential" pieces, to be used as needed. One of these is the extremely familiar march *Semper Fidelis*, but the other was the now-forgotten *Presidential Polonaise*. Sousa completed the original version, for band, that November, and on January 18, 1889, he completed the version for orchestra to be heard at this concert.

**PRELUDE to *EL CAPITÁN***
*John Philip Sousa*

Though he is best remembered today as a composer of marches and a brilliant showman, John Philip Sousa wrote about a dozen works for the musical theater, half of which were produced. They were greatly inspired by the model of Gilbert and Sullivan. Of these the most successful by far was *El Capitán*; several of its tunes later on became the basis for one of Sousa's most popular marches, which bore the same title. The prelude to the opera is a brief introduction, hinting at a few of the tunes that will return later on.

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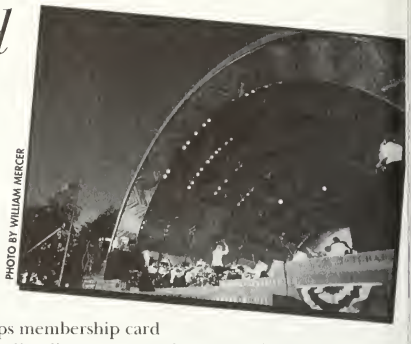


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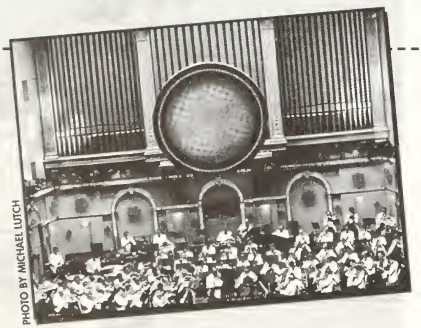


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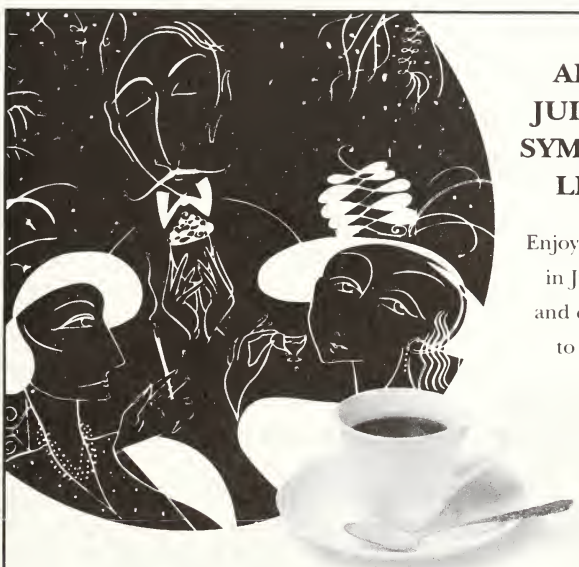
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*STARS AND STRIPES*
*Hershy Kay (1919-81), after John Philip Sousa (1854-1932)*

Dedicated to the memory of famed New York mayor Fiorello LaGuardia, the ballet *Stars and Stripes* was commissioned by the New York City Ballet and received its premiere during the company's 1957-58 season at the New York City Center. Choreographer George Balanchine conceived the idea of a ballet based on Sousa's music, with his most famous march, *The Stars and Stripes Forever*, as the finale. American composer and arranger Hershy Kay created the score, calling the movements "campaigns," to be danced by "regiments." Adapting Sousa's music to the various forms of the dance Balanchine wanted was no easy task. Kay had to provide new rhythms and new harmonizations, and he spent considerable time determining the most effective march for each movement. His remarkable achievement was matched by Karinska's dazzling costumes and Balanchine's spectacular choreography, which included a drum majorette on point and a *pas de deux* for an officer and his girl. Hershy Kay enjoyed a long career, making his mark especially on Broadway, where he provided orchestrations for musicals by Bernstein, Moross, Blitzstein, Harvey Schmidt, Cy Coleman, and Andrew Lloyd Webber.

FESTIVAL OVERTURE on *THE STAR-SPANGLED BANNER*
*Dudley Buck (1839-1909)*

Those who remember him at all today think of Dudley Buck primarily as a composer of music for the organ and the church choir and, certainly, he contributed a great deal to those repertories. But he also composed orchestral and chamber works as well as a number of works for the stage. He was the composer selected by the U.S. Centennial

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Commission, at the time of the nation's first centennial in 1876, to write the official composition celebrating the hundred years after the Declaration of Independence. A few years later he decided to use *The Star-Spangled Banner*, which was then a popular patriotic song (it did not become the national anthem until 1931) as the basis of an extended symphonic movement.

*SONG OF DEMOCRACY*
*Howard Hanson (1896-1981)*

Howard Hanson was a major American composer—especially of symphonic and choral music, as well as of a fine opera, *Merrymount*. Based on a Hawthorne story, it enjoyed one of the longest runs at the Metropolitan Opera of any American work to date. Hanson was also one of the most influential teachers in America, as the first—and for forty years, the only—director of the Eastman School of Music in Rochester, New York, which he made a center of support for American composers. For both of these reasons, Hanson was chosen this year as one of the first group to be inducted into the new American Classical Music Hall of Fame in Cincinnati. In 1957 the Music Teachers National Conference commissioned Hanson to compose a choral work that

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would be suitable for performance by a very good student chorus and orchestra. For his text he turned to Walt Whitman, whose enthusiasm and celebration of America, and of American youth, seemed exactly suitable.

An old man's thoughts of school,
An old man gathering youthful memories and blooms that youth itself cannot.
Now only do I know you,
O fair auroral skies—O morning dew upon the grass!
And these I see, these sparkling eyes,
These stores of mystic meaning, these young lives,
Building, equipping like a fleet of ships, immortal ships,
Soon to sail over the measureless seas,
On the soul's voyage.
Only a lot of boys and girls?
Only the tiresome spelling, writing, ciphering classes?
Only a public school?
Ah more, infinitely more;
And you, America,
Cast you the real reckoning for your present?
The lights and shadows of your future, good or evil?
To girlhood, boyhood look, the teacher and the school.

—"An old man's thoughts of school"

Sail, Sail thy best, ship of Democracy,
Of value is thy freight, 'tis not the present only,
The Past is also stored in thee,
Thou holdest not the venture of thyself alone, not of thy Western continent alone,
Earth's resume entire floats on the keel, O ship, is steadied by thy spars.
With thee Time voyages in trust, the antecedent nations sink or swim with thee,
With all their ancient struggles, martyrs, heroes, epics, wars, thou bear'st the other continents,
Theirs, theirs as much as thine, the destination—port triumphant;
Steer then with good strong hand and wary eye, O helmsman, thou carriest great companions,
Venerable priestly Asia sails this day with thee,
And royal feudal Europe sails with thee.

—"Thou mother with thy equal brood" (fourth part)

**ADAGIO FOR STRING ORCHESTRA, Opus 11**
*Samuel Barber (1910-81)*

Samuel Barber grew up in a musical family (his aunt was the great contralto Louise Homer, whose husband, Sidney Homer, was a composer), and he began playing the piano at six and composing the following year. Barber's musical technique was formally developed during eight years he spent as a student at the Curtis Institute in Philadelphia, where he joined its first class in 1924 (when he was just fourteen). There he studied piano, composition, conducting, and voice. Barber's name was made on November 5, 1938, when Arturo Toscanini, who had a reputation for musical conservatism and for a lack of interest in American music, conducted two of Barber's short works on the same radio broadcast. One of these was the Adagio for Strings, an arrangement by the




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composer of the slow movement of his String Quartet, Opus 11. The Adagio has held the public attention ever since, whether in countless concert performances, or as an ironic background score to the Vietnam war (in the film *Platoon*). It is music of haunting serenity, one of those extraordinary works that feels never to have been created but always to have existed just out of hearing. Its shape is a nearly seamless arch from infinite quiet sadness to great intensity and back to silence.

**THEME from *SCHINDLER'S LIST***
*John Williams (b.1932)*

Music as it is actually heard in a film rarely makes for satisfactory listening by itself, because it is conceived as a fusion of sensory perceptions; the more successfully the composer accomplished that fusion, the more difficult it is to consider a single aspect as overriding. This is why the music as heard on "soundtrack albums" is almost always made up of themes from the film reshaped in musical terms for listening.

This is particularly true of the film *Schindler's List*, about which John Williams has observed: "I felt that this particular story of *Schindler's List* was an ennobling story that took place in the great tragedy of the Holocaust. The film presented opportunities for some very dramatic music, but it also provided an opportunity for aspects of Jewish life as it was being lived in those tragic years. Several of the themes expressed that aspect of Schindler's people."

Having completed the film score, he created three concert pieces—the "Theme from *Schindler's List*," "Jewish Town (Krakow Ghetto—Winter '41)," and "Remembrances"—out of the more tender and expressive passages from the film, all featuring the solo violin, with either piano or orchestral accompaniment. The concert versions are dedi-


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cated to Itzhak Perlman in gratitude for his contribution to the sound of the film, with the characteristic singing quality of his violin.

Nothing, of course, can undo the horror and tragedy of the Holocaust, but—as the victims themselves have long insisted—it is vital to preserve the memory of those terrible times. The images of Steven Spielberg's film will linger long in the memory of those who have seen it, as will the poignant tenderness of John Williams's music.

## PIANO CONCERTO NO. 1 IN G MINOR, Opus 25
*Felix Mendelssohn (1809-47)*

The extraordinarily precocious Mendelssohn was establishing his reputation as a gifted and original composer before he was out of his teens. He had barely turned twenty-one when the University of Berlin offered him a professorship, but he declined because he was about to start on a "grand tour" of Italy, made at the suggestion of his friend Goethe, for his intellectual and musical enrichment. He left in May of 1830, making his progress through southern Germany and Austria to Rome, where he remained for the rest of the year. In 1831 he traveled around much of Italy, then spent two months in Switzerland, and arrived in Munich by October 1831. Aside from the pleasures of sightseeing, this was a musically busy time. Mendelssohn was finishing the *Hebrides* Overture, conceiving and composing the *Italian* Symphony, working on a cantata based on a poem of Goethe's, and also thinking about the *Scotch* Symphony. During the same time he managed to compose—in his head—the G minor concerto, only writing the music down when he arrived in Munich, where he spent three days getting the work on paper. He played the first performance in Munich almost immediately; the work quickly became a popular success. (This is indicated in part by a funny, fantastic story in Hector Berlioz's *Evenings in the Orchestra*, the funniest book about music in the nineteenth century. Berlioz tells of a keyboard competition during which thirty pianists played the Mendelssohn concerto on the same piano during a single day, with the result that the instrument had learned the piece so thoroughly that it started to play the music by itself and had to be destroyed!) It was standard practice for an audience to applaud at the conclusion of every movement of a concerto or symphony in those days. Mendelssohn preferred to have applause withheld to the very end. In order to guarantee that result, he composed the concerto so that the various movements ran directly into one another, thus not allowing the audience any chance to break the mood.

## TIMES SQUARE: 1944, from *ON THE TOWN*
*Leonard Bernstein (1918-90)*

Leonard Bernstein's first Broadway show, *On the Town*, opened just before the end of 1944. The plot was based on the scenario of his ballet *Fancy Free*—a light-hearted romp tracing the experiences of some sailors on leave for twenty-four hours in Manhattan. Gabey, Chip, and Ozzie each has plans for his first visit to New York. But Gabey falls in love at first sight with the photo of a girl on a subway poster, "Miss Turnstiles," and enlists the aid of his friends in locating her. The songs and dances capture equally the bustle and energy of New York and the loneliness of a stranger in the big city. Bernstein's lively depiction of Times Square served as the finale of the show's first act.

—S.L.



## Myron Romanul

Born in Baltimore, pianist Myron Romanul comes from a musical family; he is the grandson of the late Stella Roman, former leading dramatic soprano at La Scala and the Metropolitan Opera. Mr. Romanul began studying piano and memorizing orchestral scores when he was six. At age eleven, as winner of the Harry Dubbs Memorial Award, he made his debut as piano soloist with members of the Boston Symphony Orchestra. Since then he has appeared as soloist with many orchestras, including the Boston Pops and the symphony orchestras of Atlanta, Baltimore, Denver, Dallas, Indianapolis, Buffalo, Rochester, and Winnipeg, as well as the National Symphony (Kennedy Center, Washington, D.C.) and the National Symphony of Ecuador. As piano soloist on tour with Arthur Fiedler, Mr. Romanul also assisted the late Boston Pops conductor in many areas of programming. As original pianist of the New England Conservatory Ragtime Ensemble, Myron Romanul performed at major music festivals in the United States and Europe and was featured with the ensemble on the Grammy-winning Angel-EMI recording *Scott Joplin: The Red Back Book*. His many chamber music performances as pianist and cimbalist include concerts with the Boston Symphony Chamber Players and the Chamber Music Society of Lincoln Center. He directed a piano quartet that he formed with his brothers, which concertized extensively and won the 1980 International Jeunesses Musicales Competition in Belgrade. As one of the few cimbalom players in the United States, Mr. Romanul has performed and recorded with such groups as Speculum Musicae (under Pierre Boulez) and recorded the film score to *Gorky Park*. In addition to piano, he studied conducting at the New England Conservatory of Music, Boston University School of Music, and at the Tanglewood Music Center with Seiji Ozawa. Mr. Romanul has served as assistant conductor of the Central Massachusetts Symphony and of the Boston Lyric Opera, and as principal conductor of the Boston Ballet. From 1985 to 1990 he was conductor and pianist at the Staatstheater Stuttgart, Germany, and worked with the Stuttgart Ballet. Since that time he has been on the conducting staff of the opera houses of Karlsruhe and Mainz and has made guest conducting appearances in Munich, Bonn, Heidelberg, and Darmstadt as well as in Italy, Japan, China, Korea, Venezuela, and Brazil. Currently first conductor at the opera house in Essen, Germany, Mr. Romanul is also guest conductor of the Central Massachusetts Symphony Orchestra and music director of the Fairbanks Summer Arts Festival in Alaska, a post he has held since 1985.



## Tanglewood Festival Chorus
## John Oliver, Conductor

Organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center, the Tanglewood Festival Chorus marked its twenty-fifth anniversary in April 1995. In December 1994, in its first performances overseas, the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan. This past February, singing from the General Assembly Hall of the United Nations in New York, the Tanglewood Festival Chorus represented the United States when Seiji Ozawa conducted the Winter Olympics Orchestra with six choruses on five continents, all linked by satellite, in the "Ode to Joy" from Beethoven's Ninth Symphony to close the Opening Ceremonies of the 1998 Winter Olympics. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, Principal Guest Conductor Bernard Haitink, the Boston Pops, and prominent guest conductors. The chorus has collaborated with Seiji Ozawa and the BSO on numerous recordings and may also be heard on two Christmas albums with John Williams and the Boston Pops Orchestra, *Joy to the World*, on Sony Classical, and *We Wish You a Merry Christmas*, on Philips.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977. He made his Boston Symphony Orchestra conducting debut at Tanglewood in 1985.

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Barbara Berry
Sarah S. Brannen
Kelly Corcoran
Ann M. Dwelley
Jennifer Harney
Joei J. Marshall
Jane Circle Morfill
Jenifer Lynn Munson
Lynda Schiller
Joan P. Sherman

**Mezzo-sopranos**
Maisy Bennett
Betty B. Blume
Ethel Crawford
Diane Droste
Paula Folkman
Jessica A. Hanf
Roberta Hewitt
Evelyn Eshleman Kern
Gale Livingston
April Merriam
Marian Rambelle
Julie Steinhilber
Amy K. Toner
Marguerite Weidknecht

**Tenors**
Richard A. Bissell
Bill Cutter
Jim DeSelms
Tom Dinger
J. Stephen Groff
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## Gisèle Ben-Dor

One need only read of Gisèle Ben-Dor's dramatic debut with the New York Philharmonic (with no advance notice, no rehearsal, and no score), or her BBC-televised debut with the Israel Philharmonic (conducting Stravinsky's *The Rite of Spring*) to realize that hers is no ordinary conducting career. The Uruguayan native has been re-engaged numerous times by both of these orchestras, including an appearance with the New York Philharmonic in Central Park before an estimated audience of 100,000. She has also led orchestras such as the London Symphony Orchestra, the New World Symphony, the Israel Philharmonic, and the Houston Symphony, as well as the Minnesota, Ulster, Flemish Chamber, and the Israel Chamber orchestras. This spring she conducted members of the New York Philharmonic in a three-hour concert marathon of contemporary British music and the Concerto Soloists of Philadelphia in a concert commemorating the 50th anniversary of the state of Israel. Recently Ms. Ben-Dor has been signed by BMG/Conifer; their first release will be devoted to the music of Argentinian composer Alberto Ginastera. Ms. Ben-Dor's first highly-praised recording of music by Ginastera (Koch International Classics, 1995) featured the London Symphony Orchestra in performances of the *Variaciones Concertantes* and *Glosses on Themes of Pablo Casals*. Ms. Ben-Dor has also recently recorded the music of Silvestre Revueltas for Koch. Currently Gisèle Ben-Dor is the music director of two orchestras: the Santa Barbara Symphony, where her contract has been renewed through the year 2000, and Boston's Pro Arte Chamber Orchestra, where she has the distinction of having been chosen by the musicians themselves. In 1986 Ms. Ben-Dor won the Bartók Prize of the Hungarian Television International Conductors' Competition, leading the Hungarian National Symphony and the Budapest Philharmonic. Her win led to guest conducting engagements with other orchestras in Czechoslovakia, Yugoslavia, Bulgaria, and Hungary. Ms. Ben-Dor's festival appearances include Tanglewood, Schleswig-Holstein, the Minnesota Orchestra's Viennese Sommerfest, the Houston International & Mostly Mozart, Potsdam, and Music Academy of the West. She has served as resident conductor at the Louisville and Houston symphonies, and has worked closely with Zubin Mehta, Christoph Eschenbach, Leonard Slatkin, Michael Tilson Thomas, and Kurt Masur. Her performance credits with the Houston Symphony include the Presidential Inauguration at the Kennedy Center.

Born and raised in Uruguay and having lived also in Israel, Gisèle Ben-Dor is a permanent resident of the United States. She studied with Enrique Barenboim and at the Rubin Academy of Music-Tel Aviv. After emigrating to the United States, she studied at the Yale School of Music. While a Conducting Fellow at the Los Angeles Philharmonic Institute and the Tanglewood Music Center, she attracted the interest and support of Leonard Bernstein. She became a Leonard Bernstein Fellow and was invited by him to conduct the Bavarian Radio Orchestra at the first Schleswig-Holstein Music Festival in 1986. Ms. Ben-Dor is making a return appearance with the Boston Pops Esplanade Orchestra, having led the orchestra both at Symphony Hall and on the Esplanade in 1994.



## Sally Pinkas

Sally Pinkas is pianist-in-residence of the Hopkins Center at Dartmouth College, Associate Professor at Dartmouth's Music Department, and a faculty member at the Longy School of Music in Cambridge. She holds performance degrees from Indiana University and the New England Conservatory of Music and a doctorate in composition and theory from Brandeis University. Among her credits are solo recitals in Europe, Israel, and the United States, as well as concerto appearances with conductors such as Gerhardt Zimmermann, Lawrence Foster, Rachael Worby, and Jens Nygaard. Ms. Pinkas' extensive repertoire ranges from the traditional to the contemporary and includes many works written for her. In 1996 she was awarded a Howard Fellowship by Brown University for her recording of George Rochberg's piano works. Her 1996-97 season included premiere performances of Daniel Pinkham's Preludes for Piano as well as engagements in the United States and Italy with the Tallahassee Symphony Orchestra, the Leontovych and Lydian string quartets, flutist Fenwick Smith, and her husband, pianist Evan Hirsch (the Hirsch-Pinkas Duo). In 1998 the Hirsch-Pinkas Duo presented the world premiere of George Rochberg's *Circles of Fire*, commissioned for and dedicated to Pinkas and Hirsch, in North Carolina, Arizona, Pennsylvania, Vermont, and New Hampshire. In addition to these Boston Pops appearances, Ms. Pinkas's current season includes lecture-recitals at New England Conservatory and at the Rubin Academy in Jerusalem, and summer residencies at Music Ninety-Eight in Cincinnati and the Kfar Bloom Festival in Israel. Sally Pinkas' discography includes Debussy's Twelve Etudes and Estampes (Centaur), *Bread and Roses: Piano Works by Christian Wolff* (Mode), Beethoven's Choral Fantasy (VQR), Ives's *Halloween* with the Lydian String Quartet (Centaur), and works by Martin Boykan, Seymour Shifrin, and Steven Sher on CRI and NuCI. Ms. Pinkas is making her Boston Pops debut this season.

**Mark Your Calendars: "Concert for the Cure" October 4, 1998**

On Sunday, October 4, 1998, Seiji Ozawa will lead members of the Boston Symphony Orchestra with guest pianist André Previn in Boston's second "Concert for the Cure," a benefit performance to raise funds for breast cancer research. Each year, a distinguished scientific jury will award a total of $300,000 over three years to a young, independent medical scientist working in the Boston area, in the belief that young, highly trained medical scientists possess the new ideas and untapped energy needed for research to help understand the cause and improve the management of breast cancer. The first "Concert for the Cure" raised $245,000, with 82% going directly to research. In 1998, Concert for the Cure, Inc., expects to raise $283,000, with 85% going directly to research. Participants in this project include members of the BSO, area hospitals including the Dana-Farber Cancer Institute, Brigham and Women's Hospital, and Massachusetts General Hospital, and dedicated individuals who are donating their time and energy. The Honorary Chairs for the event are BSO Music Director Seiji Ozawa, New England Patriots Foundation President Myra Kraft, Dr. Timothy Johnson, WBZ-TV's Joyce Kulhawik, and James Taylor. For more information, please call (617) 262-3424.

BOSTON POPS

KEITH LOCKHART, conductor

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TDK is committed to nurturing an appreciation for art and culture among young people. To this end, the company is proud to have created the "Free Tickets For Children" program at Tanglewood, now in its tenth year. It is our hope that this program will help expose a new generation of listeners to the wonder of great classical music performed by a world-class orchestra.

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THE BSO'S WEB SITE (http://www.bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

HOW TO GET POPS TICKETS: Tickets for the entire Boston Pops season at Symphony Hall, which runs from May 6 through July 12, are on sale now. The Box Office is open from 10 a.m. to 6 p.m., Monday through Saturday, and through the first intermission on concert nights; on Sunday, the Box Office opens at 1 p.m. American Express, MasterCard, VISA, personal checks, and cash are accepted. To charge tickets on a major credit card, or to make a reservation and send payment by check, call SymphonyCharge at (617) 266-1200, Monday through Saturday between 10 a.m. and 6 p.m. To order tickets on-line, visit the Boston Pops web site at www.bso.org. There is a $3 handling fee for each ticket ordered by phone or on-line. Send mail orders to the Symphony Hall Box Office, Symphony Hall, Boston, MA 02115, with payment and a self-addressed, stamped envelope, or fax orders to (617) 638-9400. There is a $2.50 handling charge per mail or fax order. Ticket prices are $47, $41, $33, $29.50, $26, $16.50, and $13. Good seats are still available.

**PLEASE NOTE: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.**

**SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.**

**CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.**

**TO AVOID DELAYS IN FOOD SERVICE, patrons at tables are encouraged to place their orders as early as possible.**

ESPLANADE CONCERTS: The Boston Pops Esplanade Orchestra performs six free concerts at the Hatch Shell on the Charles River Esplanade, July 3, 4, 5, 7, 8, and 9. All performances begin at 8 p.m.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

FOR PATRONS WITH DISABILITIES, an access service center, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call VOICE (617) 266-1200 or TTD/TTY (617) 638-9289.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom, and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open through the Boston Pops season for one hour before each concert and during the intermissions. The shop carries BSO, Pops, and musical-motif merchandise and gift items such as recordings, apparel for adults and children, calendars, coffee mugs, jewelry, and posters. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room in the Massachusetts Avenue corridor. All proceeds benefit the Boston Symphony Orchestra. For daytime hours, merchandise information, and mail order service, please call (617) 638-9383.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

PARKING for evening Pops concerts is available for $5 at the Prudential Center Garage, courtesy of R.M. Bradley and Co. and The Prudential Realty Group. Enter after 5 p.m., exit by 1 a.m., and present your ticket stub when exiting. The Uptown Garage at 10 Gainsborough Street next to the New England Conservatory offers discounted parking ($6 with ticket stub) for all Pops concerts. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9241, or write the Function Manager, Symphony Hall, Boston, MA 02115.

BOSTON POPS BROADCASTS: Saturday-evening Boston Pops concerts are broadcast live by WCRB 102.5 FM.

FRIENDS OF POPS: The Friends are annual donors to the Boston Symphony Orchestra. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 a.m. and 5 p.m. at (617) 638-9251. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

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## Week 1

### JULY 1
**WEDNESDAY AT 8:30PM OZAWA HALL**

**JUILLIARD STRING QUARTET**

BEETHOVEN Quartet No 10 in E-flat, Op. 74, 'Harp'
WEBERN Five Movements for string quartet, Op. 5
BEETHOVEN Quartet No. 7 in F, Op. 59, No. 1

### JULY 5
**SUNDAY AT 2:30PM SHED**

**BOSTON SYMPHONY ORCHESTRA**
**ROBERT SHAW, conductor**
**DOMINIQUE LABELLE, soprano**
**MARIETTA SIMPSON, mezzo-soprano**
**RICHARD CLEMENT, tenor**
**DAVID WILSON-JOHNSON, bass-baritone**
**TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor**

BEETHOVEN Mass in C
BRAHMS 'Nänie'
BERNSTEIN 'Chichester Psalms'

### JULY 7
**TUESDAY AT 8:30PM OZAWA HALL**

**FREDERICA VON STADE, mezzo-soprano**
**MARTIN KATZ, piano**

Program to include songs by DEBUSSY and Fauré, and Jake HEGGIE's 'Paper Wings,' set to texts of Frederica von Stade

## Week 2

### JULY 10
**FRIDAY AT 8:30PM SHED**

**BOSTON SYMPHONY ORCHESTRA**
**SEIJI OZAWA, conductor**
**PETER SERKIN, piano**

TAKEMITSU 'riverrun,' for piano and orchestra
MOZART Piano Concerto No. 24 in C minor, K.491
DVOŘÁK Symphony No. 7

### JULY 11
**SATURDAY AT 8:30PM SHED**

**BOSTON SYMPHONY ORCHESTRA**
**SEIJI OZAWA, conductor**
**ITZHAK PERLMAN, violin**

ALL-TCHAIKOVSKY PROGRAM
Violin Concerto
Symphony No. 5

### JULY 12
**SUNDAY AT 2:30PM SHED**

**BOSTON SYMPHONY ORCHESTRA**
**SERGIU COMISSIONA, conductor**
**YEFIM BRONFMAN, piano**

RIMSKY-KORSAKOV Introduction and Wedding March from 'Le Coq d'or'
PROKOFIEV Piano Concerto No. 2
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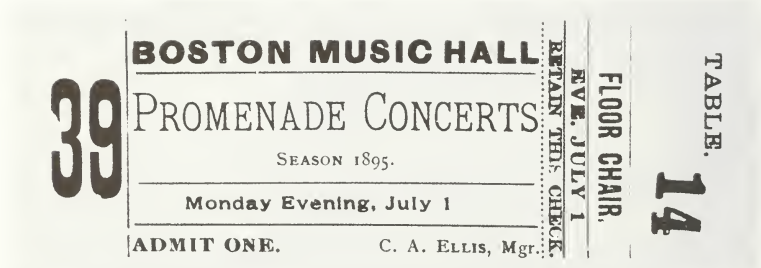
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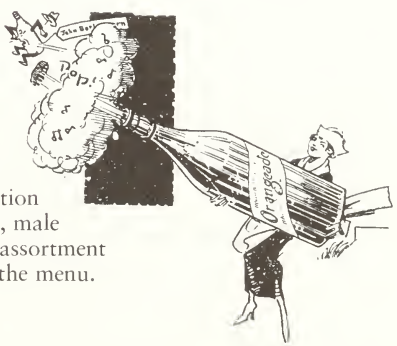
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## On Display in the Cohen Wing



Currently on view in the Cohen Wing display cases are two archival exhibits related to the Boston Pops. "Wild About Harry!" is a 90th-birthday tribute to Boston Pops Associate Conductor Laureate Harry Ellis Dickson, who has been associated with the Boston Symphony as an orchestra member, conductor, and raconteur, for nearly sixty years—more than half of the orchestra's history. In the photograph, Mr. Dickson gives some conducting pointers to his good friend Danny Kaye in preparation for one of Mr. Kaye's popular guest conducting appearances at a Boston Symphony Pension Fund concert.



"Eat, Drink, and Be Merry!" examines the history of Pops' social customs, including food and fashion. Reproduced from the Boston *Herald Traveler*, this 1919 cartoon depicts a Pops waitress serving a non-alcoholic beverage during Prohibition. That year the Pops management decided to stop serving beer and wine because of the growing Prohibition sentiment. To make up for the lack of alcohol, male waiters were replaced with waitresses and an assortment of bubbly non-alcoholic drinks was added to the menu.

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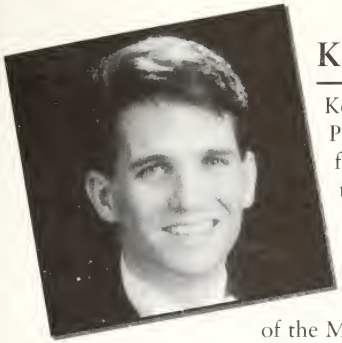
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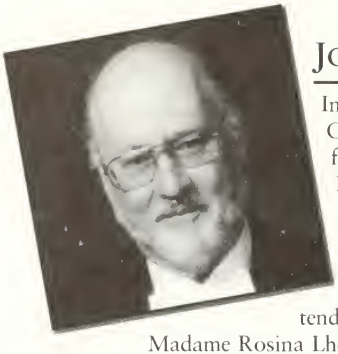
## Keith Lockhart

Keith Lockhart is the twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Now in his fourth Pops season, Mr. Lockhart has conducted more than 200 concerts; made twenty television shows; made his Carnegie Hall debut with the Boston Pops Orchestra; and led five national tours and his first overseas tour with the Boston Pops Esplanade Orchestra. In 1998 he will lead two BPEO tours, a summer tour of the Midwestern United States and a December holiday tour across the United States, followed by a tour to Florida and the Southeast. This season includes performances of Mr. Lockhart's first-ever commission for the Boston Pops, Dan Welcher's *Spumante*. In February Keith Lockhart and the Boston Pops Orchestra released their third recording, *The Celtic Album*. Their first two albums—*Runnin' Wild: The Boston Pops Play Glenn Miller*, released in 1996, and last spring's *American Visions*—both received critical and popular acclaim. A Christmas album recorded last December is scheduled for release this fall.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he still holds. In January 1998, Mr. Lockhart was appointed Music Director of the Utah Symphony, effective with the 1998-99 season. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky.

Prior to his Boston Pops debut in June 1993, Keith Lockhart worked with singers Mandy Patinkin and Mel Tormé. As a guest artist, Mr. Lockhart has conducted the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Toronto Symphony, the Cleveland Orchestra, and the Los Angeles Chamber Orchestra; he is a frequent guest conductor with the Naples (Florida) Philharmonic. Notable recent guest conducting appearances include the Montreal Symphony, Colorado Symphony, Minnesota Orchestra, Singapore Symphony, National Arts Center Orchestra, New England Conservatory Symphony Orchestra, Hudson Valley Philharmonic, Phoenix Symphony, and the St. Paul Chamber Orchestra. He also conducted his Cincinnati Chamber Orchestra on several occasions and made his debut last summer with the New York Philharmonic. Upcoming engagements include debuts with the orchestras of Dallas, Seattle, Philadelphia, Vancouver, Buffalo, Milwaukee, and Taipei, as well as returns to the podium in Montreal, Toronto, Singapore, and St. Paul.

With his appointment to the position of Boston Pops Conductor, Keith Lockhart succeeded John Williams, who held that position from 1980 to 1993. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In addition, he serves as a "godparent" for the Emily A. Fifield Elementary School in Dorchester as part of the Boston Music Education Collaborative. In May 1996, Mr. Lockhart was awarded an honorary doctorate from the Boston Conservatory.



## John Williams

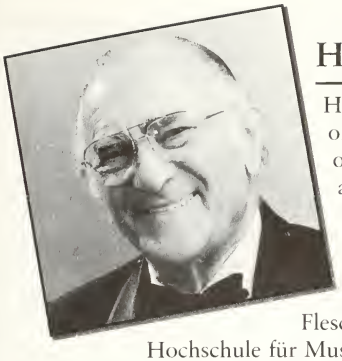
In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work.

John Williams has composed the music and served as music director for more than seventy-five films, including *Amistad*, *The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-five Academy Award nominations, most recently for *Amistad*, and has been awarded five Oscars, one British Academy Award, and sixteen Grammys, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. He recently completed the score to *Saving Private Ryan*, which was recorded in February under Mr. Williams's direction by members of the Boston Symphony Orchestra in Symphony Hall.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, a bassoon concerto (*The Five Sacred Trees)* premiered by the New York Philharmonic in 1995, a cello concerto premiered by Yo-Yo Ma and the Boston Symphony Orchestra in 1994, concertos for flute and violin recorded by the London Symphony Orchestra, and concertos for clarinet and tuba. His most recent work is a trumpet concerto commissioned by the Cleveland Orchestra. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, and themes for the 1984, 1988, and 1996 Summer Olympic games.

Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. He has led a highly acclaimed series of albums with the Boston Pops Orchestra on the Philips label and for Sony Classical. Among their recent recordings, all on Sony Classical, are *It Don't Mean a Thing If It Ain't Got That Swing*, with vocalist Nancy Wilson, *Williams on Williams: The Classic Spielberg Scores*, and *Summon the Heroes*, featuring Mr. Williams's theme for the 1996 Olympics.

Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has led the Boston Symphony Orchestra at Tanglewood and led subscription concerts for the first time in March 1997. He has appeared as guest conductor with the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Chicago Symphony, the Pittsburgh Symphony, the Dallas Symphony, the San Francisco Symphony, and the Los Angeles Philharmonic.



## Harry Ellis Dickson

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and music director of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, he graduated from the New England Conservatory of Music and studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras throughout the United States, Canada, Israel, and Ireland. Highlights of recent seasons include conducting engagements with the San Francisco Symphony, where he led three Pops concerts, including the opening concert of the Pops season in Davies Hall; a 1994 Boston Pops Orchestra concert at Tanglewood marking the centennial of Arthur Fiedler's birth; four highly successful holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland; and a Pops concert at the American College of Greece in Athens. In addition, Mr. Dickson conducts many Boston Pops concerts at Symphony Hall, on the Esplanade, and in many other areas of New England. At this year's "Salute to Symphony" concert, Mr. Dickson shared the Symphony Hall podium with Seiji Ozawa, Keith Lockhart, and John Williams. A highlight of the concert, which was telecast on WCVB-TV Channel 5, was a tribute to Mr. Dickson's 90th birthday year. He will also be honored by other organizations during this milestone year. On July 4, he will lead the Maryland Symphony on the historic Antietam battleground in Hagerstown, Maryland.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and an autobiography entitled *Beating Time, A Musician's Memoir*, published in spring 1995. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.




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*§ Substituting*
*‡ On sabbatical leave*

The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class..." So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO again turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a

# re·spon·sive *(adj.)*

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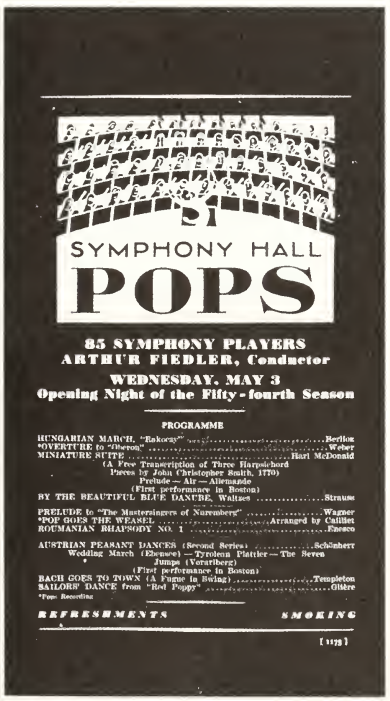
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national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler


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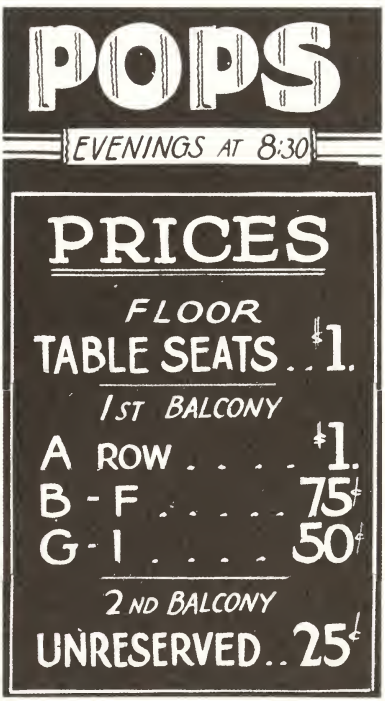
WEDNESDAY, MAY 3
Opening Night of the Fifty-fourth Season

PROGRAMME

HUNGARIAN MARCH, "Rakoczy" ..... Berlioz
*OVERTURE to "Oberon" ..... Weber
MINIATURE SUITE ..... Hart McDonald
(A Free Transcription of Three Harpsichord Pieces by John Christopher Smith, 1770)
Prelude — Air — Allemande
(First performance in Boston)
BY THE BEAUTIFUL BLUE DANUBE, Waltzes ..... Strauss
PRELUDE to "The Mastersingers of Nuremberg" ..... Wagner
*POP GOES THE WEASEL ..... Arranged by Caillet
ROUMANIAN RHAPSODY NO. 1 ..... Enesco
AUSTRIAN PEASANT DANCES (Second Series) ..... Schubert
Wedding March (Reuwes) — Tyrolese Plattler — The Seven Jumps (Vorarlberg)
(First performance in Boston)
BACH GOES TO TOWN (A Fugue in Swing) ..... Templeton
SAILORS' DANCE from "Red Poppy" ..... Gliere
*Free Reeding

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ORCHESTRA

KEITH LOCKHART
*Conductor*

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Michael Rosenbloom
Lisa Crockett
Kristina Nilsson
Brynn Albanese
Maynard Goldman
Sandra Kott
Sharan Leventhal
Gregory Vitale
Dianne Pettipaw
Cynthia Cummings
Gerald Mordis
James Orent
Paul MacDowell
Melissa Howe
Stacey Alden

**Second Violins**
Clayton Hoener
Jennifer Elowitch
Susan Shipley
Sarah Roth
Colin Davis
Pattison Story
Dorothy Han
Julie Leven
Kay Knudsen
Rebecca Katsenes
John Harrison
Priscilla Hallberg

**Violas**
Kenneth Stalberg
Jean Haig
Anne Black
Susan Culpo
Emily Bruell
Donna Jerome
David Feltner
Barbara Wright

**Cellos**
Ronald Lowry
David Finch
George Seaman
Theresa Borsodi
Andrew Mark
William Rounds
Toni Rapier
Kevin Crudder

**Basses**
Robert Caplin
Barry Boettger
John Salkowski
Gregory Koeller
Elizabeth Foulser
Prentice Pilot
Mark Henry

**Flutes**
Marianne Gedigian
Linda Toote

**Piccolo**
Iva Milch

**Oboes**
Laura Ahlbeck
Frank Charnley

**English Horn**
Barbara LaFitte

**Clarinets**
Ian Greitzer
Aline Benoit

**Bass Clarinet**
Edward Avedisian

**Bassoons**
Ronald Haroutunian
Donald Bravo

**Contrabassoon**
Ruth Waterhouse

**Horns**
Kevin Owen
Richard Menaul
Nona Gainsforth
Thomas Haunton
Richard Greenfield

**Trumpets**
Bruce Hall
Gregory Whitaker
Dennis Alves
Dana Russian

**Trombones**
Darren Acosta
Lawrence Isaacson
Mark Cantrell

**Tuba**
Gary Ofenloch

**Timpani**
Everett Beale

**Percussion**
Fred Buda
Dean Anderson
Neil Grover
Patrick Hollenbeck

**Harp**
Sarah Schuster Ericsson

**Piano**
Bob Winter

**Guitar**
John Wilkins

**Saxophone**
Michael Monaghan

**Librarians**
Marshall Burlingame
William Shisler
Sandra Pearson

**Personnel Managers**
Lynn G. Larsen
Bruce M. Creditor

had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program "Evening at Pops" was launched in 1969, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. "Evening at Pops" kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew the biggest audience in the history of orchestral concerts, with more than 400,000 people in attendance. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson, took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor; but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the "Evening at Pops" broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993 and at that time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and the third Conductor since Arthur Fiedler took over in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. During his first three seasons, Mr. Lockhart has conducted more than 200 concerts, made twenty television shows, led six tours with the Boston Pops Esplanade Orchestra, and recorded four albums.

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**THE BOSTON POPS ESPLANADE ORCHESTRA**
**KEITH LOCKHART,** *Conductor*

Tuesday evening, June 16, 1998, at 8

CHARLES FLOYD conducting
**SPONSORED BY ESSEX INVESTMENTS**

La Tarantelle Fretillante, from *Petite Suite de Concert* — Coleridge-Taylor

Little Fugue in G minor — Bach-Cailliet

Shepherd Boy, from *Lyric Suite* — Grieg

Suite from *Ben-Hur* — Rózsa
Parade of the Charioteers—Mother's Love—
Resurrection and Finale

INTERMISSION

Carnival of the Animals — Saint-Saëns
I. Introduction and Royal March of the Lions
II. Hens and Cocks
III. Wild Horses
IV. Tortoises
V. The Elephant
VI. Kangaroos
VII. Aquarium
VIII. Long-eared Characters
IX. The Cuckoo Deep in the Forest
X. Aviary
XI. Pianists
XII. Fossils
XIII. The Swan
XIV. Finale

Poetry by Ogden Nash

DAVE MACNEILL, narrator
ANTHONY and JOSEPH PARATORE, pianos

INTERMISSION

Strike Up the Band — Gershwin-Green

Bernstein on Broadway — arr. Ramin
New York, New York—Lonely Town—America

No One Is Alone, from *Into the Woods* — Sondheim-Morley

Richard Rodgers Waltzes — arr. Anderson
Lover, from *Love Me Tonight*
Falling in Love with Love, from *The Boys from Syracuse*
Oh, What a Beautiful Morning, from *Oklahoma!*
It's a Grand Night for Singing, from *State Fair*

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The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.
Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, Fifth Avenue Limousine, and Giorgio Armani.

**The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon, and Fidelity Investments.**

Among Those Present: Harvard Business School; PGI; Pennichuk High School; Groups Inc.; Hale and Dorr; Boston Federal Savings Bank; Day Trippers, Inc.; B.J.'s Wholesale Club; Maple Street Congregational Church; Salem High School; Perkiomen Tours & Travel; Margery Willems Travel; Drake, Beam, Morin; McMurray Travel; Oxford Instruments.

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**THE BOSTON POPS ESPLANADE ORCHESTRA**
**KEITH LOCKHART,** *Conductor*

Wednesday evening, June 17, 1998, at 8

CHARLES FLOYD conducting

SPONSORED IN PART BY MELLON TRUST

La Tarantelle Fretillante, from *Petite Suite de Concert* — Coleridge-Taylor

Little Fugue in G minor — Bach-Cailliet

Shepherd Boy, from *Lyric Suite* — Grieg

Suite from *Ben-Hur* — Rózsa

Parade of the Charioteers—Mother's Love—
Resurrection and Finale

INTERMISSION

Carnival of the Animals — Saint-Saëns

I. Introduction and Royal March of the Lions
II. Hens and Cocks
III. Wild Horses
IV. Tortoises
V. The Elephant
VI. Kangaroos
VII. Aquarium
VIII. Long-eared Characters
IX. The Cuckoo Deep in the Forest
X. Aviary
XI. Pianists
XII. Fossils
XIII. The Swan
XIV. Finale

Poetry by Ogden Nash

MATT LAUER, narrator, PAUL SZEP, artist
ANTHONY and JOSEPH PARATORE, pianos

INTERMISSION

Strike Up the Band — Gershwin-Green

Bernstein on Broadway — arr. Ramin

New York, New York—Lonely Town—America

No One Is Alone, from *Into the Woods* — Sondheim-Morley

Richard Rodgers Waltzes — arr. Anderson

Lover, from *Love Me Tonight*
Falling in Love with Love, from *The Boys from Syracuse*
Oh, What a Beautiful Morning, from *Oklahoma!*
It's a Grand Night for Singing, from *State Fair*

The Ford Hall Forum, with generous support from *The Boston Globe*, is pleased to present this evening's special guests, Matt Lauer and Paul Szep.

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**THE BOSTON POPS ESPLANADE ORCHESTRA**
**KEITH LOCKHART,** *Conductor*

Thursday evening, June 18, 1998, at 8

NORTHEASTERN UNIVERSITY NIGHT AT POPS

Love Is Sweeping the Country, from *Of Thee I Sing* — Gershwin-Ramin

Suite from *Porgy and Bess* — Gershwin-Bennett/Courage
Prelude—Summertime—I Got Plenty of Nuttin'—
Bess, You Is My Woman Now—I Can't Sit Down—It Ain't
Necessarily So—I Loves You, Porgy—There's a Boat Dat's
Leaving Soon for New York—Oh Lawd, I'm on My Way

INTERMISSION

Overture to *Russlan and Ludmilla* — Glinka

From Piano Concerto No. 1 in B-Flat, Opus 23 — Tchaikovsky
First movement: Allegro non troppo e molto maestoso—
Allegro con spirito
MICHAEL CHERTOCK

INTERMISSION

All Hail, Northeastern

Fascinating Rhythm — Gershwin-Sebesky

Selections from *The Sound of Music* — Rodgers-Bennett
The Sound of Music—My Favorite Things—
Sixteen Going on Seventeen—So Long, Farewell—
Do-Re-Mi—Edelweiss—Maria—Climb Every Mountain

Love Theme from *Titanic* — Horner-Starobin

Mostly Motown! — arr. Hollenbeck

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The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

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**THE BOSTON POPS ESPLANADE ORCHESTRA**
**KEITH LOCKHART,** *Conductor*

Friday evening, June 19, 1998, at 8

A CENTENNIAL TRIBUTE TO GEORGE GERSHWIN

Love Is Sweeping the Country, from *Of Thee I Sing*

Suite from *Porgy and Bess* arr. Bennett/Courage
Prelude—Summertime—I Got Plenty of Nuttin'—
Bess, You Is My Woman Now—I Can't Sit Down—It Ain't
Necessarily So—I Loves You, Porgy—There's a Boat Dat's
Leaving Soon for New York—Oh Lawd, I'm on My Way

INTERMISSION

Concerto in F for Piano and Orchestra
Allegro
Andante con moto
Allegro agitato
MICHAEL CHERTOCK

INTERMISSION

Fascinating Rhythm arr. Sebesky

An American in Paris

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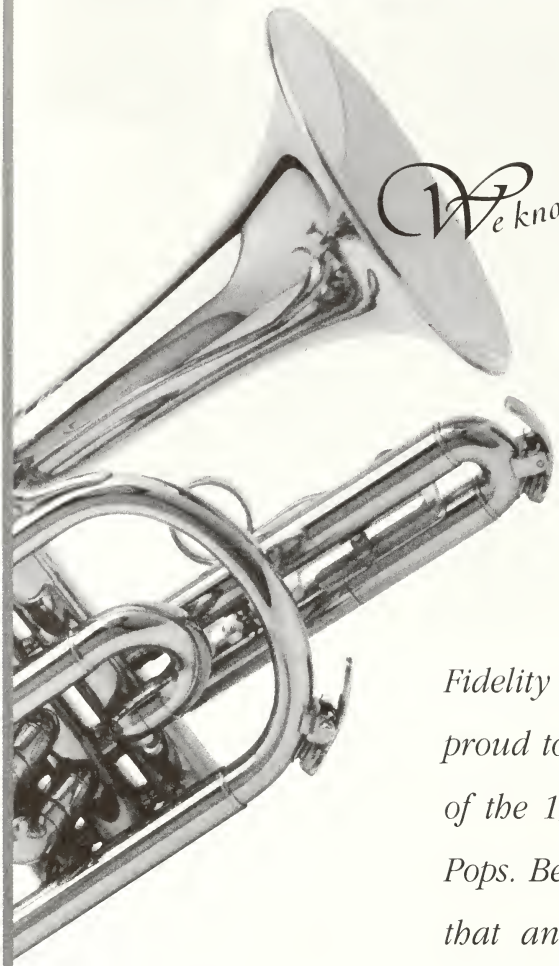
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Baldwin Piano

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Among Those Present: Construction Industry Night at Pops; Wentworth Institute of Technology Alumni; St. Denis Church, Westwood; Greendale Retired Men's Club; Colby Club of Boston; Camara Tours; Walker Tours; Millipore Corporation; Chelmsford Community Education; Unitarian-Universalist Church, Greater Lynn; Matignon High School; Braintree Pops Gang; F.A.M.E.; Manic Depressive & Depressive Assoc./Boston; Amherst Area Newcomers Club; Gateway Travel Service, Inc.; Hayfield Quality Tours.



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**THE BOSTON POPS ESPLANADE ORCHESTRA**
**KEITH LOCKHART,** *Conductor*
Saturday evening, June 20, 1998, at 8

CELEBRATING BIOGEN'S 20TH ANNIVERSARY

Strike Up the Band — Gershwin-Green

Love Is Sweeping the Country, from *Of Thee I Sing*

Suite from *Porgy and Bess* — Gershwin-Bennett/Courage
Prelude—Summertime—I Got Plenty of Nuttin'—
Bess, You Is My Woman Now—I Can't Sit Down—It Ain't
Necessarily So—I Loves You, Porgy—There's a Boat Dat's
Leaving Soon for New York—Oh Lawd, I'm on My Way

INTERMISSION

Concerto in F for Piano and Orchestra — Gershwin
Allegro
Andante con moto
Allegro agitato
MICHAEL CHERTOCK

INTERMISSION

Fascinating Rhythm — Gershwin-Sebesky

Selections from *The Sound of Music* — Rodgers-Bennett
The Sound of Music—My Favorite Things—
Sixteen Going on Seventeen—So Long, Farewell—
Do-Re-Mi—Edelweiss—Maria—Climb Every Mountain

Love Theme from *Titanic* — Horner-Starobin

Mostly Motown! — arr. Hollenbeck

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

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**THE BOSTON POPS ESPLANADE ORCHESTRA**
**KEITH LOCKHART,** *Conductor*
Sunday evening, June 21, 1998, at 7:30

GOSPEL NIGHT
CHARLES FLOYD conducting

La Tarantelle Fretillante, from *Petite Suite de Concert* — Coleridge-Taylor

Little Fugue in G minor — Bach-Cailliet

Shepherd Boy, from *Lyric Suite* — Grieg

Suite from *Ben-Hur* — Rózsa
Parade of the Charioteers—Mother's Love—
Resurrection and Finale

INTERMISSION

THE BOSTON POPS GOSPEL CHOIR
THE TANGLEWOOD FESTIVAL CHORUS, John Oliver, conductor

Lift Every Voice and Sing — Johnson/Carter

Cry Out and Shout — Nystedt

My Shepherd Will Supply My Need — Thomson

Ezekiel Saw the Wheel — trad.-Dawson

Deep River — trad.-DeCormier

America the Beautiful — Ward/Bates-Dragon

INTERMISSION

THE BOSTON POPS GOSPEL CHOIR

I Will Bless Your Name — Coley-Floyd
CAMILLA DAVIS and SHARON MOLDEN

Worthy Is the Lamb — Friend-Floyd
KATANI SUMNER, ANTOINE GLASS, and EDWARD MALLORY

He Satisfies — Brooks-Floyd

It Is Well with My Soul — Whitman-Floyd

I Need Your Spirit — Hawkins-Floyd
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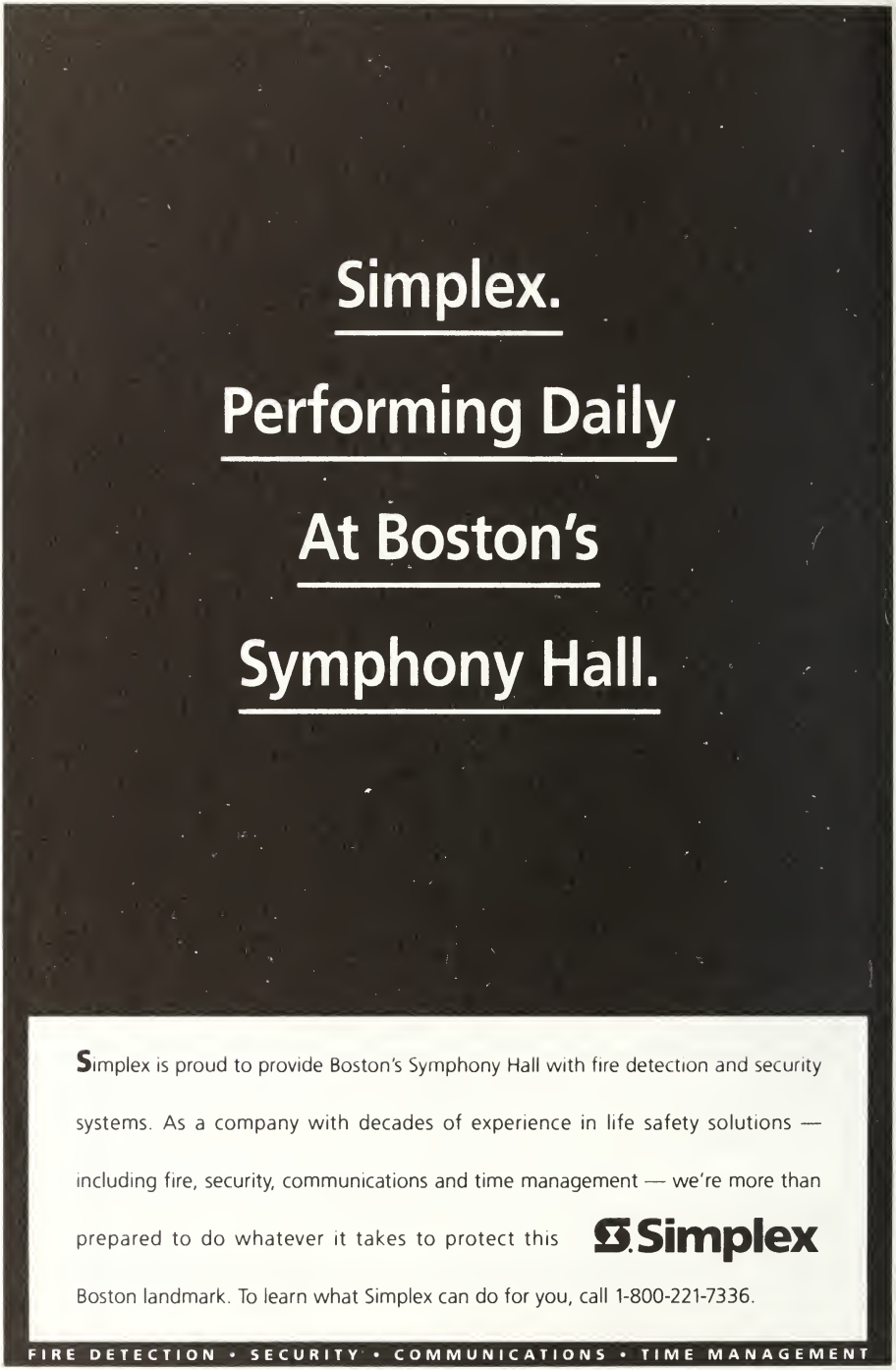
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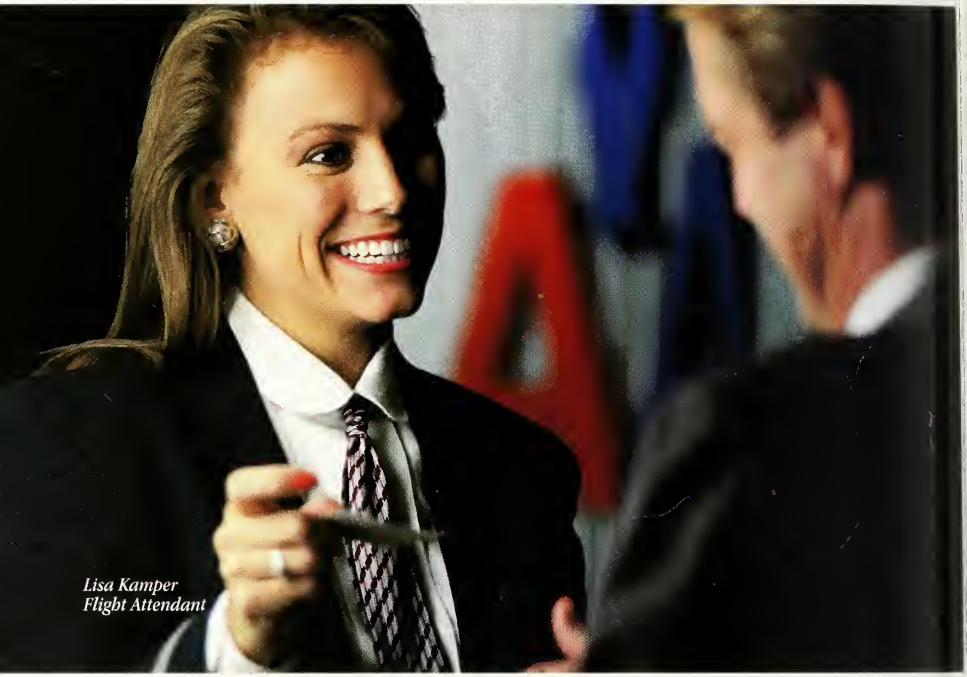


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**LA TARANTELLE FRETILLANTE, from *PETITE SUITE DE CONCERT***
*Samuel Coleridge-Taylor (1875-1912)*

Samuel Coleridge-Taylor, half African and half English, was perhaps the first composer of color in the late nineteenth and early twentieth centuries to achieve an international reputation, particularly for the lush and romantic cantata *Hiawatha's Wedding*. He lived most of his life in England, though he visited the United States on four occasions before his premature death, usually to premiere new works at the Norfolk Festival in northwestern Connecticut (a festival that continues to this day under the aegis of the Yale School of Music). Indeed, one of his most popular late works, the cantata *A Tale of Old Japan*, was dedicated to Mr. and Mrs. Carl Stoeckel, the benefactors of that festival, just before Coleridge-Taylor composed his *Petite Suite de Concert*, a work of elegant and lively continental flair. The very names of these three different works suggest the range of Coleridge-Taylor's interests.

**SUITE from *BEN-HUR***
*Miklós Rózsa (b.1907)*

Hungarian-born Rózsa received the finest musical training possible, including studies in Leipzig, with every indication that he would be a significant composer primarily of concert music. He has, in fact, written more concert music—concertos, sonatas, overtures, and chamber music—than perhaps any other film composer, but he has long been known primarily for his film scores, starting with a series of English productions in the late thirties, one of the first of which was the richly evocative fantasy *The Thief of Bagdad*. After coming to the United States in 1940, Rózsa demonstrated his range in films as varied as *The Killers* (1945, based on a Hemingway story) and *The Lost Weekend* (1945, which imaginatively employed an early electronic instrument to depict Ray Milland's *delirium tremens*), and an extended series of costume epics in which he had to write music of considerable scope that nonetheless suggested an earlier time. These included *Ivanhoe* (1952), *Knights of the Round Table* (1954), and *El Cid* (1961), but he is best remembered for a series of films set in the early Christian years of the Roman Empire—*Quo Vadis?* (1951), *Ben-Hur* (1959), and *King of Kings* (1961). Rózsa's huge score for *Ben-Hur*—containing as much music as a composer might write for a full-length opera—depicts, among many other things, the brutal strength of the Roman

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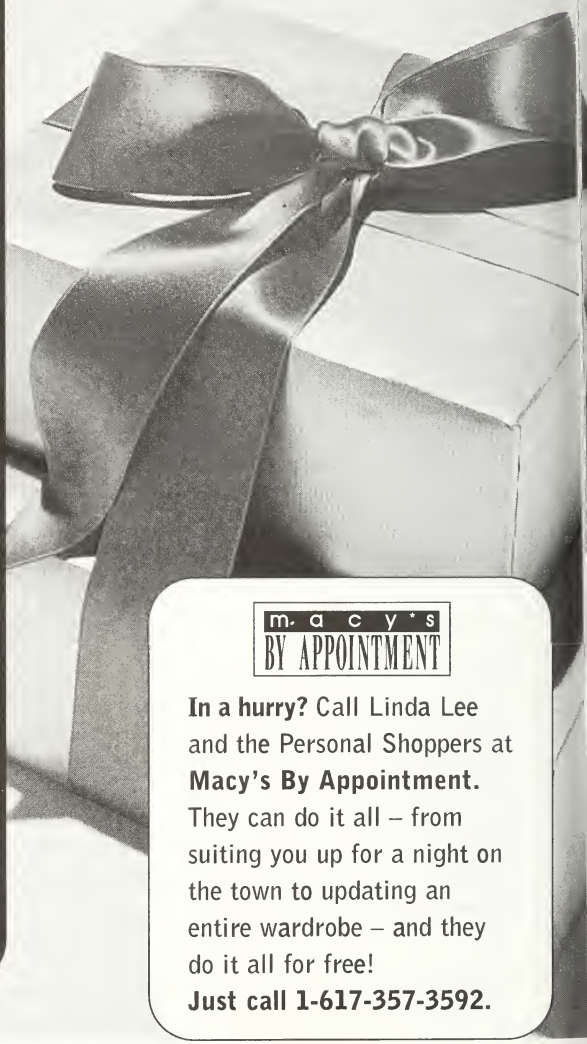
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march, Ben-Hur's love story, and the final scene in which Ben-Hur's mother and sister are miraculously cured of leprosy.

*CARNIVAL OF THE ANIMALS*
*Camille Saint-Saëns (1835-1921)*

Camille Saint-Saëns was a child prodigy (who played all of Beethoven's piano sonatas from memory by the age of ten) with wide-ranging interests both in and out of music. His major compositions are symphonies and operas, but he also composed a substantial body of chamber music, including a group of late sonatas for solo winds with piano that prefigures the neo-classical movement of the 1920s. He also had a wry sense of humor, nowhere more apparent than in the satirical *Carnival of the Animals*, for two pianos with chamber orchestra. The work was composed in 1886 and first performed semi-privately in that year. The composer forbade publication during his lifetime (partly, no doubt, for copyright reasons, since he quotes a number of pieces by other composers), but a special note in his will removed the ban, and the piece was published in 1922. It has been a great favorite since then, either in its original form as a purely instrumental work or (as in the present performance) embellished by comic verses analogous to Saint-Saëns' comic music.

The animals in question include some of the more common occupants of Noah's Ark, characterized with gestural music that almost paints their portraits—the roaring of the lion, the galloping horses, the jumping kangaroos, and the hee-hawing "Long-eared Characters." Some animals are depicted through satiric references to earlier music of the nineteenth century: the Tortoises dance slowly, galumphing their way through Offenbach's can-can from *Orpheus in the Underworld*—the slowest can-can on record! The Elephants attempt a dance to Berlioz's feather-light "Ballet of the Will-


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o'-the-wisps" from *The Damnation of Faust*—though the slow-footed animals can only dance it when played by a heavy double-bass at a fraction of the original tempo. Among the more exotic wild animals are the Pianists (whose wild cry is the kind of five-finger exercise we all suffered through in piano lessons) and even Fossils (their "dry bones" represented by the xylophone playing Saint-Saëns's own *Danse macabre*, and their music including a pair of old French folksongs and a tune from Rossini's *Barber of Seville*, as if to indicate that Saint-Saëns considered Rossini to be antediluvian!). The graceful swan is represented by one of the most famous cello solos (and one of the best-known tunes Saint-Saëns ever composed). The finale brings the entire menagerie together for a high-spirited final procession.

BERNSTEIN ON BROADWAY
*arr. Sid Ramin*

One of the lives led by the late, multi-faceted Leonard Bernstein (1918-90), was as a composer for the Broadway stage, one of the most gifted and influential we've ever known. His first show, *On the Town* (1944), was also the first show for his collaborators—Betty Comden and Adolph Green for book and lyrics, and Jerome Robbins for

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direction and choreography. All four went on to significant careers in the theater. *On the Town* tells a simple story of three sailors stationed at the Brooklyn Naval Yard during World War II who enjoy twenty-four hours of leave in "New York, New York." It's their first visit, and they are determined to make the most of it, seeing the sights and falling in love. One of the sailors spends the day in a vain search for Miss Turnstiles, with whom he has fallen in love from a subway advertisement; he finds New York to be a "Lonely Town."

Without question *West Side Story* (1957) has firmly taken its place as one of the strongest and most innovative musicals ever composed. An adaptation of Shakespeare's *Romeo and Juliet* with a book by Arthur Laurents, lyrics by Stephen Sondheim (his first Broadway credit), direction and choreography by Robbins, and Leonard Bernstein's masterful score, it is the most musically unified and dramatic score yet composed for Broadway. The tragedy of two young people whose love crosses the boundary between two rival teen gangs, leading ultimately to death, is projected in music of extraordinary vividness and power, utilizing dance ("Mambo") and song, from the lively "America" and the eager anticipation of "Something's Comin'" to the great quintet on "Tonight"—probably the most adventurous ensemble number ever written for Broadway—and the yearning "Somewhere."

**RICHARD RODGERS WALTZES**
*(arr. Leroy Anderson)*

Richard Rodgers (1902-79) had two careers in the musical theater—one in collaboration with Lorenz Hart, the other with Oscar Hammerstein II—either of which would have qualified him for admission to the pantheon of great innovators in the American musical. During the period of his major scores (from the late '20s to the early '50s), waltzes were rarely found in Broadway scores. They seemed to many composers to be too redolent of the old-fashioned Viennese operetta. But Rodgers loved writing waltzes, and almost every show had its captivating, swinging waltz hit, from the bittersweet "Falling in Love with Love" (*The Boys from Syracuse*, based on Shakespeare's *Comedy of Errors*) to the gentle warmth of "Oh, What a Beautiful Morning" (*Oklahoma!*) and the driving energy of "A Wonderful Guy" (*South Pacific*).

**OVERTURE to *RUSSLAN AND LUDMILLA***
*Mikhail Glinka (1804-57)*

Glinka is regarded as the founder of the Russian nationalist school in the nineteenth century, the composer who first showed his comrades how to evoke the history and culture of their own nation in music. Probably his most popular piece worldwide is the brilliant overture to the opera based on Pushkin's fantastic, ironic fairy-tale *Russlan and Ludmilla*, composed between 1837 and 1842. With its exuberant rhythms and sometimes pungent harmonies, the opera has been called "the most seminal work in the history of Russian music." Outside of Russia, the overture is far and away the best-known portion of the score.

**PIANO CONCERTO NO. 1 in B-flat minor, Opus 23**
*Peter Ilyich Tchaikovsky (1840-93)*

Tchaikovsky's First Piano Concerto is probably the most famous and best-loved piece of music to have had its world premiere in Boston. That unlikely event came about because of a breach between the composer and his friend, the pianist and conductor

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Nikolai Rubinstein, who Tchaikovsky expected would play the first performance. For some reason Rubinstein was totally unable to appreciate the piece (though he performed many of Tchaikovsky's other works), and he told the composer, rather brutally, that he found the piece "repellent," and that it would have to be rewritten. Tchaikovsky vowed not to change a note. Still, he was insecure enough not to want the first performance to take place in Russia; he wanted plenty of distance between himself and the piece, just in case it flopped. The German pianist Hans von Bülow was happy to accept the dedication of the concerto and gave the world premiere in October 1875, during an American tour.

That performance, which took place in Boston's Music Hall with members of the Harvard Musical Association Orchestra under the direction of B.J. Lang, was a great success with the public despite at least one serious musical slip. The composer George W. Chadwick, then just twenty-one, was in the audience, and he recalled in his memoirs that the ill-rehearsed orchestra fell apart in the first movement when the trombones came in wrong; von Bülow said, in a voice audible to the audience, "The brass may go to hell!" Chadwick loved the new piece, but he said the local critics had trouble making head or tail of it. "They little suspected how often they would have to hear it in the future!"

## SELECTIONS from *THE SOUND OF MUSIC*
*Richard Rodgers*

*The Sound of Music* marked the end of Richard Rodgers' second career as a Broadway composer. Already he had turned out a breathtaking series of shows in the '20s and '30s with lyrics by Lorenz Hart, which included dozens of the best-remembered of Broadway show tunes. After Hart's death, Rodgers turned to a new collaborator, Oscar Hammerstein II, and produced with him the epoch-making "book musicals" *Oklahoma*, *Carousel*, *South Pacific*, and *The King and I*, which brought a new seriousness to the Broadway musical play. After a couple of less successful shows, Rodgers and Hammerstein collaborated on a musical version of the autobiography of Maria von Trapp, telling the story of the Trapp Family Singers. It opened on Broadway in 1959, with Mary Martin and Theodore Bikel in the lead roles, and ran more than 1400 performances. And all the world knows of the extraordinary success of the 1965 film starring Julie Andrews. Oscar Hammerstein died while *The Sound of Music* was in its first year on Broadway, and Richard Rodgers began his third Broadway career, writing his own lyrics.

—Steven Ledbetter




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# A Centennial Tribute to George Gershwin

George Gershwin would have been 100 years old this year. Had he lived even a normal lifespan, rather than being cut off in his prime by a brain tumor at the age of thirty-eight, who knows what musical marvels we might have to celebrate his life and work on the occasion of his centennial? After all, Gershwin did something that no other composer has managed to do so easily and so well: he spanned the two cultures of classical and popular music in America. No other composer, before or since, created a full body of music that is so consistently welcomed from Broadway to the Met, from "Your Hit Parade" to Symphony Hall.

Gershwin's talent was recognized early—and he himself was never shy about displaying it. But given his background, as the son of hard-working Russian-Jewish immigrants growing up in his native Brooklyn and haunting the popular Yiddish theater on New York's Lower East Side, no one would have predicted the direction his talent would take. He began his professional life as a "song-plugger" and by the time he was twenty-one he had written his first full Broadway score (for *La, La, Lucille*, 1919). The following year his song "Swanee" became a sensational hit for Al Jolson and earned Gershwin $10,000 in royalties the first year. Clearly he was destined to become a "popular" composer. But already at that time, while turning out bright and flippant Broadway shows, he contributed a surprising extended number, a short opera called *Blue Monday*, and sung by African-American performers to the flossy, cheerful, empty-headed *Scandals of 1921*, a revue produced by George White. The audience was not prepared for a serious musical-dramatic number ending in murder as part of their light entertainment, and *Blue Monday* was dropped after a single performance.

But it showed that Gershwin was interested in more than the thirty-two bar song form of which he had already become a master. And Paul Whiteman, a bandleader who wanted to elevate the popular music of the time, remembered it. Three years later he persuaded Gershwin to write a concert piece for a special program—"An Experiment in Modern Music," he called it—to demonstrate the potential of jazz and the syncopated rhythms of the '20s. The result was called *Rhapsody in Blue*, and it made history. Suddenly, out of the world of American popular music, there was a piano concerto that sang and swung and snapped its fingers. Gershwin undertook serious study of compositional techniques and wrote more large pieces—the Concerto in F, *An American in Paris*, the Second Rhapsody, the Variations on *I Got Rhythm*—that still enjoy a welcome in the concert hall.

And still he continued to turn out one great musical after another, each filled with a string of splendid songs that caught the ear at first hearing and remained in the mind long after. From 1924, working with his brother Ira as his lyricist, Gershwin wrote *Lady Be Good* (1924), *Oh, Kay!* (1926), *Strike Up the Band* (1927, rewritten 1930), *Girl Crazy* (1930), *Of Thee I Sing* (1931), and *Let 'em Eat Cake* (1933), to name only the major shows. If he had written nothing else, Gershwin's name would still be linked with those of the other masterful songwriters of the Golden Age of the American Musical: Jerome Kern, Cole Porter, and Richard Rodgers among them.

But Gershwin still aspired to write a truly serious musical work for the stage, and he found his subject matter in a novel by a white author living in Charleston, South Carolina, dealing with life in the black community there, focusing particularly on a real character, a middle-aged handicapped man who rode around in a goat cart. This man was transmuted into the title character of Dubose Hayward's novel *Porgy* and the play based on it. Working with Hayward as librettist and Ira Gershwin as lyricist,



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George produced out of whole cloth a masterpiece, even today the only work yet composed that seems to be in the running when we talk about "the Great American Opera."

Following the production of *Porgy and Bess*, the Gershwin brothers went to Hollywood, where they had been invited to write the scores for a series of musical films involving one of their favorite performers, Fred Astaire (who had starred in their first big Broadway hit, *Lady Be Good*, a dozen years earlier). It was while he was in Hollywood, early in 1937, that Gershwin began to experience moments of dizziness, headaches, and general despondency. While working on a ballet for a film, *Goldwyn Follies*, he fell into a coma on July 9. Surgeons attempted to remove the brain tumor, but he died two days later. The novelist John O'Hara echoed the startled feelings of many when he said, "George Gershwin died on July 11, 1937, but I don't have to believe it if I don't want to."

And indeed, George Gershwin is not dead. From the early '20s to the turn of the millennium, his music has been loved passionately by many and performed by almost every sort of musician from the cocktail pianist at the local watering hole to musicians of the great symphony orchestras and opera houses. And his centennial gives us another chance to fall in love with his music all over again.

—Steven Ledbetter


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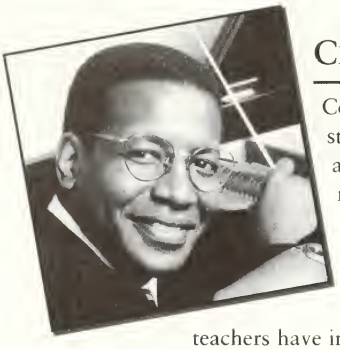
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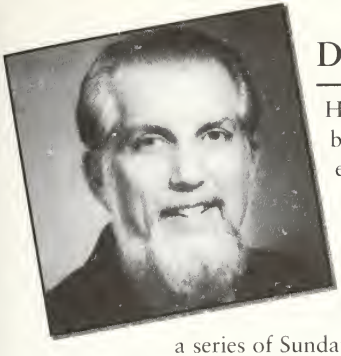
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## Charles Floyd

Conductor, pianist, and composer Charles Floyd began studying piano at age four, gave his first solo recital at age nine, and by age twenty had been heard in solo recital, chamber music, and concerto performances throughout the United States and Spain. Mr. Floyd earned degrees in piano performance from the Conservatory at Oberlin College, the University of Louisville, and the University of Wisconsin-Madison. His teachers have included pianists Joseph Schwartz, Lee Luvisi, Aube Tzerko, and Howard Karp. Through the auspices of numerous summer festivals and master classes, he has also worked with Jorge Bolet, John Perry, and Mischa Dichter. Mr. Floyd performed frequently as soloist with the Louisville Orchestra between 1982 and 1984 under the direction of Robert Bernhardt and Stewart Kershaw; he was also chosen as pianist for the Louisville Ballet's internationally recognized tribute to George Balanchine during the 1983-84 season. Charles Floyd has been the recipient of numerous awards and grants, including those from the Aspen Music School, the AMOCO Corporation, the Columbus Symphony Orchestra, Chicago's Louis Sudler Foundation, and the National Chopin Competition of New York's Kosciuszko Foundation. As a conductor, Mr. Floyd has been heard in pops concerts with more than 500 orchestras since 1991, including the San Francisco Symphony, the Atlanta, Pittsburgh, Miami, Spokane, and Denver symphony orchestras, the Hollywood Bowl Orchestra, and the Los Angeles, Buffalo, and Rochester philharmonic orchestras. The 1997-98 season has included performances of "A Gospel Christmas" with the Atlanta, Baltimore, and Houston symphony orchestras, and the nationally televised PBS holiday special "A Cathedral Christmas" (filmed at the National Cathedral in Washington, D.C.) with mezzo-soprano Denyce Graves. Future engagements include the Atlanta premiere of Niels Gade's Symphony No. 4 with the Atlanta Symphony Orchestra in July and "Gospel Christmas" concerts with that orchestra in December. Mr. Floyd's twelve-year partnership with Natalie Cole included such projects as the multiple Grammy award-winning tribute to Nat King Cole entitled *Unforgettable, With Love*, the Emmy award-winning PBS Great Performances concert video of the same title, the Grammy-winning release entitled *Take a Look*, and her most recent Grammy-nominated release, *Stardust*. Returning to the Symphony Hall podium for his fifth "Gospel Night at Pops" performance, Charles Floyd made his debut as piano soloist in 1996, performing Gershwin's *Rhapsody in Blue* both at Symphony Hall and on the Esplanade. Charles Floyd's compositions include chamber music, art songs, gospel music, two operas, and a concerto for jazz piano and and orchestra. His "Four Spirituals" for soprano and orchestra was premiered at Symphony Hall with the Boston Pops Esplanade Orchestra in 1995.



## Dave MacNeill

Host of the live Boston Symphony and Boston Pops broadcasts on Classical 102.5, WCRB, for the last several years, Dave MacNeill is making a return Boston Pops appearance. Mr. MacNeill's broadcast connections to the BSO and Pops date back to 1957 when he announced WCRB's first live stereophonic broadcast of a BSO/Pops concert from the Hatch Shell at the Charles River Esplanade. He subsequently hosted a series of Sunday Boston Pops concerts on WCRB by tape-delay and part of the television series "The World of Arthur Fiedler" on WBZ-TV Channel 4. Born in West Chester, Pennsylvania, Dave MacNeill grew up mostly in Waltham, Massachusetts, graduating from Waltham High School in 1949. Diverted from planned study at M.I.T. by polio, he walked into WCRB's studios in 1950 after recuperating, began reporting on high school sports for the station that fall, attended Boston University, and grew up with WCRB as it became a classical music station. Over the years, he has held several positions at the station, leaving only to help build the classical music format of KCBH, Los Angeles, as Program Director and host of the "Concerto from Coldwater Canyon" in the late 1950s. Mr. MacNeill can also be heard weekends overnight on the "World Classical Network," distributed across the country from WCRB. He made his Boston Pops debut in 1990, narrating a big band medley, with Marin Alsop conducting.


*Name a BSO Concert in honor of someone special . . . Even if that special person is you!*

What finer way to honor someone or commemorate a special occasion! For a $25,000 contribution to the Boston Symphony Annual Fund, you will enjoy the privilege of naming a BSO concert in tribute to or in memory of an individual you designate. In addition, you will become a Patron of the Higginson Society, the Orchestra's circle of its most generous benefactors.

Your named concert will receive prominent acknowledgment in the BSO program book, along with a biographical appreciation about the honoree. We will also include complimentary tickets for your friends and relatives. Afterwards, you and your guests can toast the occasion at a private reception where you will be greeted by the conductor, members of the Orchestra, and members of the Board of Trustees.

For further information about naming a Boston Symphony Orchestra concert, please contact Joyce Hatch, Director of Boston Symphony Annual Fund, at (617) 638-9251.



## Anthony and Joseph Paratore

On one piano or two, Anthony and Joseph Paratore are considered one of today's foremost keyboard duos. They have appeared on recital series throughout the United States and with such orchestras as the Berlin Philharmonic, Chicago Symphony, New York Philharmonic, the Boston Symphony and Boston Pops orchestras, Vienna Philharmonic, and London's BBC Symphony and the philharmonic orchestras of Stuttgart, Rotterdam, and Amsterdam. They are frequent guests at the Berlin, Salzburg, Spoleto USA, Lucerne, and Lincoln Center's Mostly Mozart festivals, among others. They make annual concert tours to Europe, have appeared frequently on television and radio in this country and in Europe, and have recorded three compact discs for Koch International, which include music by Stravinsky, Ravel, and Gershwin. Newly released in February 1998 is *Classic Romance* (Four Winds), a collection of the most beautiful classical music written for four hands and two pianos. The Paratores' diverse repertoire encompasses both the standard literature for piano duet and two pianos, as well as an ever-growing number of works either rediscovered or newly commissioned, including a Sonata in One Movement by American composer William Bolcom. Born in Boston of Italian descent, Anthony and Joseph Paratore began their careers as solo pianists. Following their 1974 victory at the Munich International Music Competition, they decided to concentrate their efforts on the repertoire for one and two pianos, and revive the art of duo piano playing. Their education includes bachelor's degrees from Boston University and master's degrees from the Juilliard School, where they were scholarship students of Rosina Lhevinne. They have participated in television specials on PBS, including the twentieth-anniversary celebration for "Evening at Pops" with John Williams, *Piano Pizzazz from Wolf Trap*, and a special program entitled *The Paratores: Two Brothers, Four Hands*. At this year's "Salute to Symphony" concert, telecast on WCVB-TV Channel 5, the Paratore brothers performed excerpts from *Carnival of the Animals* with the BSO under Seiji Ozawa's direction.

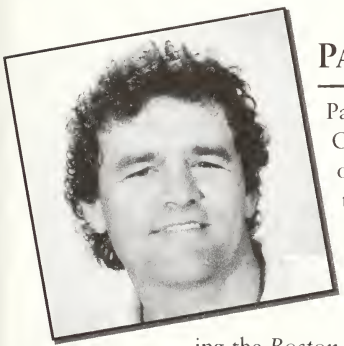
### Mark Your Calendars: "Concert for the Cure" October 4, 1998

On Sunday, October 4, 1998, Seiji Ozawa will lead members of the Boston Symphony Orchestra with guest pianist André Previn in Boston's second "Concert for the Cure," a benefit performance to raise funds for breast cancer research. Each year, a distinguished scientific jury will award a total of $300,000 over three years to a young, independent medical scientist working in the Boston area, in the belief that young, highly trained medical scientists possess the new ideas and untapped energy needed for research to help understand the cause and improve the management of breast cancer. The first "Concert for the Cure" raised $245,000, with 82% going directly to research. In 1998, Concert for the Cure, Inc., expects to raise $283,000, with 85% going directly to research. Participants in this project include members of the BSO, area hospitals including the Dana-Farber Cancer Institute, Brigham and Women's Hospital, and Massachusetts General Hospital, and dedicated individuals who are donating their time and energy. The Honorary Chairs for the event are BSO Music Director Seiji Ozawa, New England Patriots Foundation President Myra Kraft, Dr. Timothy Johnson, WBZ-TV's Joyce Kulhawik, and James Taylor. For more information, please call (617) 262-3424.



## Matt Lauer

Matt Lauer has been the co-anchor of NBC News' "Today" since January 6, 1997. Mr. Lauer joined "Today" as news anchor in January 1994, providing news updates throughout the two-hour telecast each weekday morning. He also was a frequent substitute for anchor Bryant Gumbel. From September 1992 to September 1996, Matt Lauer was at WNBC-TV, NBC's owned and operated television station in New York. There he served as co-anchor for the station's early evening and early morning newscasts, "News Channel 4/Live at Five" and "Today in New York." In early 1993, he began substituting on "Today" as an anchor and then as a news anchor. Before joining NBC, Mr. Lauer hosted a daily, live, three-hour interview program, "9 Broadcast Plaza," in New York from 1989 to 1991. Previous experience include hosting a number of weekly information and talk programs in Boston, Philadelphia, Providence, and Richmond. Matt Lauer began his career in 1979 as a producer of the noon news on WOWK-TV, Huntington, West Virginia. In 1980, he was a reporter on the station's 6 and 11 p.m. newscasts. A graduate of Ohio University, Matt Lauer is making his Boston Pops debut this evening.

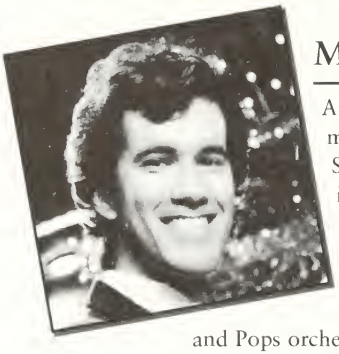


## Paul Szep

Paul Szep was born in raised in Hamilton, Ontario, Canada. When he was sixteen years old, in a preview of things to come, he started working as a sports cartoonist for the *Hamilton Spectator*. He graduated from Ontario College of Art in 1964 and worked as a book illustrator and graphics designer both before and after graduation. He also spent five years working part-time in Canadian steel mills. Prior to joining the *Boston Globe* in 1966, he was the editorial cartoonist with the *Financial Post* in Toronto. While at the *Globe*, Szep—as he is known to his thousands of readers—has won countless awards for his wit and bite. He has won two Pulitzer Prizes (and has been a three-time runner-up since first winning in 1977), two Sigma Delta Chi awards, the Headliner Award, the prestigious Ruben Award for Editorial Cartooning from the National Cartoonists Society, and the international Thomas

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Nast Award. He has received honorary degrees from Framingham State College, the Ontario College of Art, Worcester State College, and William Penn College. He was a visiting Fellow at the Institute of Politics at Harvard. A member of the Society of Illustrators, he has published fourteen books, does television commentary, and was formerly with Boston's WNEV-TV, Channel 7. He enjoys golf, playing to a 5 handicap, and is a regular contributor to *Golf Digest*. Paul Szep is making a return Boston Pops appearance, having provided impromptu illustrations on stage for a 1994 Pops concert.



## Michael Chertock

American pianist Michael Chertock has performed in more than 100 orchestral performances in the United States, Canada, and Europe. His concerto appearances include performances with the Boston Pops, l'Orchestre Symphonique de Montreal, Toronto Symphony, Baltimore Symphony, Naples Philharmonic, Detroit Symphony, the Ravinia Festival Orchestra, Cleveland's Blossom Music Festival, the Cincinnati Symphony and Pops orchestras, and the Indianapolis Symphony. He recently made his Carnegie Hall debut in a recital with clarinetist Ricardo Morales, with whom he has recorded an album of French music. Last year he toured Japan and Korea with Keith Lockhart and the Boston Pops Esplanade Orchestra. He has also toured Asia


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with Erich Kunzel and the Cincinnati Pops Orchestra and with violinist Alyssa Park. Mr. Chertock's programming of traditional piano repertoire alongside popular standards and music from contemporary idioms has made him popular as a recitalist throughout the United States and has resulted in an innovative discography. After recording several albums of contemporary American piano music on various independent record labels, Mr. Chertock released *Cinematic Piano* in 1994; this collection of piano music from movies was his first compact disc on the Telarc label and has sold more than 30,000 units worldwide. Telarc released his second recording, *Palace of the Winds*, in 1997. It features music from movies such as *Shine*, *The English Patient*, and *Immortal Beloved*. Mr. Chertock gave the Cincinnati premiere of the recently discovered Liszt Third Piano Concerto in 1991, the Boston premiere of Leroy Anderson's Piano Concerto with the Boston Pops under the direction of Erich Kunzel in June 1993, and the Cincinnati premiere of Lutosławski's Piano Concerto in 1996. In New York in 1994 he performed, with Frank Weinstock, the world premiere of "Notta Sonata," for two pianos and percussion, by Jonathan Kramer. A native of Virginia, Michael Chertock first performed publicly at the age of eleven, and at fourteen performed on live television in Guam. At seventeen he performed Rachmaninoff's Third Piano Concerto with Andrew Litton and the Arlington (Virginia) Symphony Orchestra. Mr. Chertock holds a master's degree from the University of Cincinnati College-Conservatory of Music, where he studied with Frank Weinstock. Among his numerous awards are top prize in the 1989 Joanna Hodges International Piano Competition (Brahms Division) and the grand prize in the 1993 St. Charles International Piano Competition. He shared the silver medal in the 1991 World Piano Competition of the American Music Scholarship Association and in 1986 received the Rildia B. O'Bryon Cliburn Scholarship. His future plans include a Carnegie Hall performance with the Cincinnati Pops Orchestra, and return apperances at the Ravinia Festival in Chicago with Erich Kunzel, and the Grand Tetons Music Festival in Wyoming with Minnesota Orchestra Music Director Eiji Oue. He will also perform with the Charleston (South Carolina) Symphony Orchestra, the Illinois Philharmonic Orchestra, and the Lake Forest, Illinois, Chamber Orchestra. His third Telarc release, an album of Christmas music, will be available in fall 1998.



## Tanglewood Festival Chorus
## John Oliver, Conductor

Organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center, the Tanglewood Festival Chorus marked its twenty-fifth anniversary in April 1995. In December 1994, in its first performances overseas, the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan. This past February, singing from the General Assembly Hall of the United Nations in New York, the Tanglewood Festival Chorus represented the United States when Seiji Ozawa conducted the Winter Olympics Orchestra with six choruses on five continents, all linked by satellite, in the "Ode to Joy" from Beethoven's Ninth Symphony to close the Opening Ceremonies of the 1998 Winter Olympics. Co-sponsored by the Tanglewood Music Center and Boston

University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, Principal Guest Conductor Bernard Haitink, the Boston Pops, and prominent guest conductors. The chorus has collaborated with Seiji Ozawa and the BSO on numerous recordings and may also be heard on two Christmas albums with John Williams and the Boston Pops Orchestra, *Joy to the World*, on Sony Classical, and *We Wish You a Merry Christmas*, on Philips.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977. He made his Boston Symphony Orchestra conducting debut at Tanglewood in 1985.

## Boston Pops Gospel Choir

The Boston Pops Gospel Choir, made up of volunteers from church choirs and other choruses in the greater Boston area, was originally brought together to participate in the first "Gospel Night at Pops," which took place on Sunday, June 11, 1993. "Gospel Night" came about as a result of the vision and commitment of the Boston Symphony Orchestra's Cultural Diversity Committee, and particularly because of the late Vondal M. Taylor, Jr. (1954-95), who was Vice-Chairman of the Cultural Diversity Committee and an Overseer of the Boston Symphony Orchestra. That first performance was led by guest conductor Isaiah Jackson, and Alvin Parris, III, prepared the choir. The following year Charles Floyd, perhaps best-known for his work with Natalie Cole, led acclaimed "Gospel Night" performances both at Symphony Hall and on the Esplanade, which featured his own arrangements. Returning for the fifth consecutive year, Mr. Floyd will again bring "Gospel Night" to the Esplanade. In 1996 the Boston Pops Gospel Choir joined Patti LaBelle and Edwin Hawkins for a concert featuring inspirational music, a performance taped for the PBS series "Evening at Pops."

### Boston Pops Gospel Choir and Members of the Tanglewood Festival Chorus

**Sopranos**
Michelle Abadia*
Yolanda Allison
Annie B. Andrews*
Anita Ashur-Wakim*
Lorraine Baden
Theresa Barnwell
Marie MaBelle Bellegarde
Dr. Mary E. Bennett**
Barbara Berry*
Beverly Berry*
Marilyn Burrell
Pamela D. Carter
Susan Cavalieri*
Catherine Cave*
Danielle Champoux*
Iris Coates
Joy Yvette Coates
Laurina JoAnn Coates
Lorenzee Cole**
Rebecca Consentino*
Dee Crawford
Joan Daluz
Patricia Dance*
Christina DeVaughn**
Ann Dwelley*
Lydia Dyett**
Thomasina Dyett
Barbara Garlington-Carrier
Jennie Gorton*

**Special thanks to Moniqueka Smith-Kidwell, Dennis Slaughter, and Norris Welch.**

Patricia S. Hite
Pauline A. Hogan
Sandra Hoyt
Jennifer Carey Hunter
Beverly D. Johnson**
Ida Kamrara
Eileen Katis*
Ayeesha M. Lane
Laura Lapointe
Evelyn Lee-Jones*
Ruby Mallette
Joei Marshall*
Marva P. Martin
Lina Mercedes Martinez
Merry McGough*
Debbie Slade Pierce*
Karen Marie Powell
Phyllis Rawlins**
Cora W. Reid
Pamela Reid
Doris M. Richardson**
Barbara L. Roach
Susan Rubin*
Charlotte Russell*
Lynn Shane*
Johnnie M. Singleton
Crystal Lee Smith
Moniqueka Smith-Kidwell
Sabrina Renee Sperow**
Elnora B. Stubbs
Ella L. Swain
Naarah Thornell
Beverly A. Williams*
Christine A. Williams**
Fredena Williams*
Avis Womack

**Altos**

Anat Agranat*
Martha Akagi
Donna M. Bayne**
Samara Z. Bercovitch
Ondine Brent*
Adrienne E. Bryant**
Jessica Corriere
Camilla Davis
Jean L. Davis
Staci Davis-Spencer
Adrienne P. DeVaughn
Tamara DeVaughn
Lenore V. Dunson
Dorrie Freedman*
Angela Glass
Ruth Hammell
Karen Haywood
DoNique Hill
Theresa A. Jackson
Diane James
Ruth Celia Kahn*
Renese King**
Annie Lee*
Linda Malouf
Marianne Marks
Cora Martin
Erica Miller*
Sharon L. Molden
Verna B. Okali
Monica Raymond
Beilah Ross
Lynnette Ruley
Valerie Siders
Venecia Elise Siders
Shirley Snyder-Day
Ria Spencer
Julie Steinhilber*
Katani A. Sumner
Sally Terzlaff-DeSantis
Marcita Thompson-Meade
Karen Annette Tobin**
A. Catherina Tymann*
Eleanor Vaughn**
Martha F. Vedrine**
Jennifer Walker*
Toni Walker
Kymberli D. Welch
Linda Wheeler
H. Tracy Williams**
Nakia Womack
Cynthia Rodgers Zimmerman*

**Tenors**

Ronald Austin
Juanita Bellfield-White
John H. Booker
Jeanette Boone-Smith
Dominador F. Coloyan*
Reginald Didham*
Thomas Dinger*
William Ellis
Tracey Foxworth
Masanori Fuyushiba
Antoine Glass
Gregory Glass
James Gleason**
Larry Green, Jr.
LaDarrell Hagans
Steven Hawkesworth
Cynthia Horton
Jason Hunter
David A. Jackson
Rosalind Johnson
Herbert S. Jones
James Kauffman*
Edward S. Mallory
Ron Martin**
Percaline McDougald
Edmond T. Mousally**
Gwendolyn Ann Nicholls
Esther Z. Niles
Geoffrey C. O'Hara
Damien O'Neil
Dwight Porter*
Vincent Ronfard
Johnnie O. Shelton
LaVern Shelton
Thornton Shepherd
Jonathan W. Singleton**
Frances L. Snyder
Josephine G. Walker
Kurt Walker*
Sandy Walker
Norris V. Welch
Karen Welling
Janie Wilkerson

**Basses**

Richard Allsbrook
Thomas Berryman*
Richard Bove**
Philip N. Clinton Jr.
Derrick A. Johnson
Martin Mahoney*
Ronald J. Martin*
Liam Moran*
Stephen H. Owades*
Carl R. Petersheim*
Tomas Schuman*
Edward L. Shaddock Jr.
Joel Sindelar*
Dennis L. Slaughter**
Mark Stepner*
Jeff Thomas**
Bradley Turner**
Logan J. Williams Jr.
Jeffrey Zagaria

William A. Bridges, Chorus Manager

* denotes participation in the small choir (Section II of the program)
** denotes participation in both the small choir and the large choir (Sections II and III of the program)

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Vice Chairman and COO
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At Fidelity Investments, we are proud of our partnership with the Boston Symphony Orchestra. Through our ongoing commitment, we are able to bring these wonderful musical performances to all who delight in hearing them. Fidelity will continue its long tradition of investing in our communities, and particularly our relationship with this fine organization.



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President
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NEC has proudly supported the Boston Symphony Orchestra's tours throughout Asia, Europe, and North and South America since 1986. No matter where they perform, the Boston Symphony Orchestra musicians, together with Maestro Ozawa, impress audiences with their brilliant performances, and have captured the hearts of music lovers all over the world.



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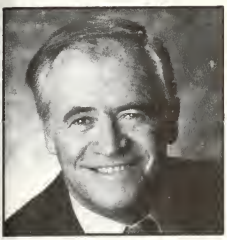
**Steve Sturm**
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Since Lexus' launch in 1989, we have been proud to be affiliated with the Boston Symphony and Boston Pops Orchestras. As Lexus enters its eighth year as a company, we remain firmly committed to supporting the arts throughout the country.

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**Denise M. Coll**
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**Norio Ohga**
Chairman and CEO
Sony Corporation

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Sony Corporation and Sony Classical are proud to sponsor the Boston Symphony Orchestra with whom we share a deep commitment to bringing great music to listeners the world over. We salute Maestro Seiji Ozawa and the members of this historic institution on their brilliant collaboration.



**Ken Kihara**
President
TDK Electronics Corporation

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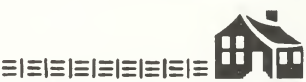
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THE BSO'S WEB SITE (http://www.bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

HOW TO GET POPS TICKETS: Tickets for the entire Boston Pops season at Symphony Hall, which runs from May 6 through July 12, are on sale now. The Box Office is open from 10 a.m. to 6 p.m., Monday through Saturday, and through the first intermission on concert nights; on Sunday, the Box Office opens at 1 p.m. American Express, MasterCard, VISA, personal checks, and cash are accepted. To charge tickets on a major credit card, or to make a reservation and send payment by check, call SymphonyCharge at (617) 266-1200, Monday through Saturday between 10 a.m. and 6 p.m. To order tickets on-line, visit the Boston Pops web site at www.bso.org. There is a $3 handling fee for each ticket ordered by phone or on-line. Send mail orders to the Symphony Hall Box Office, Symphony Hall, Boston, MA 02115, with payment and a self-addressed, stamped envelope, or fax orders to (617) 638-9400. There is a $2.50 handling charge per mail or fax order. Ticket prices are $47, $41, $33, $29.50, $26, $16.50, and $13. Good seats are still available.

**PLEASE NOTE: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.**

SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

TO AVOID DELAYS IN FOOD SERVICE, patrons at tables are encouraged to place their orders as early as possible.

ESPLANADE CONCERTS: The Boston Pops Esplanade Orchestra performs six free concerts at the Hatch Shell on the Charles River Esplanade, July 3, 4, 5, 7, 8, and 9. All performances begin at 8 p.m.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

FOR PATRONS WITH DISABILITIES, an access service center, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call VOICE (617) 266-1200 or TTD/TTY (617) 638-9289.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom, and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open through the Boston Pops season for one hour before each concert and during the intermissions. The shop carries BSO, Pops, and musical-motif merchandise and gift items such as recordings, apparel for adults and children, calendars, coffee mugs, jewelry, and posters. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room in the Massachusetts Avenue corridor. All proceeds benefit the Boston Symphony Orchestra. For daytime hours, merchandise information, and mail order service, please call (617) 638-9383.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

PARKING for evening Pops concerts is available for $5 at the Prudential Center Garage, courtesy of R.M. Bradley and Co. and The Prudential Realty Group. Enter after 5 p.m., exit by 1 a.m., and present your ticket stub when exiting. The Uptown Garage at 10 Gainsborough Street next to the New England Conservatory offers discounted parking ($6 with ticket stub) for all Pops concerts. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9241, or write the Function Manager, Symphony Hall, Boston, MA 02115.

BOSTON POPS BROADCASTS: Saturday-evening Boston Pops concerts are broadcast live by WCRB 102.5 FM.

FRIENDS OF POPS: The Friends are annual donors to the Boston Symphony Orchestra. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 a.m. and 5 p.m. at (617) 638-9251. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

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### JULY 1
**WEDNESDAY AT 8:30PM OZAWA HALL**

**JUILLIARD STRING QUARTET**

BEETHOVEN Quartet No 10 in E-flat, Op. 74, 'Harp'
WEBERN Five Movements for string quartet, Op. 5
BEETHOVEN Quartet No. 7 in F, Op. 59, No. 1

### JULY 5
**SUNDAY AT 2:30PM SHED**

**BOSTON SYMPHONY ORCHESTRA**
**ROBERT SHAW, conductor**
**DOMINIQUE LABELLE, soprano**
**MARIETTA SIMPSON, mezzo-soprano**
**RICHARD CLEMENT, tenor**
**DAVID WILSON-JOHNSON, bass-baritone**
**TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor**

BEETHOVEN Mass in C
BRAHMS 'Nänie'
BERNSTEIN 'Chichester Psalms'

### JULY 7
**TUESDAY AT 8:30PM OZAWA HALL**

**FREDERICA VON STADE, mezzo-soprano**
**MARTIN KATZ, piano**

Program to include songs by DEBUSSY and Fauré, and Jake HEGGIE's 'Paper Wings,' set to texts of Frederica von Stade

## Week 2

### JULY 10
**FRIDAY AT 8:30PM SHED**

**BOSTON SYMPHONY ORCHESTRA**
**SEIJI OZAWA, conductor**
**PETER SERKIN, piano**

TAKEMITSU 'riverrun,' for piano and orchestra
MOZART Piano Concerto No. 24 in C minor, K.491
DVOŘÁK Symphony No. 7

### JULY 11
**SATURDAY AT 8:30PM SHED**

**BOSTON SYMPHONY ORCHESTRA**
**SEIJI OZAWA, conductor**
**ITZHAK PERLMAN, violin**

ALL-TCHAIKOVSKY PROGRAM
Violin Concerto
Symphony No. 5

### JULY 12
**SUNDAY AT 2:30PM SHED**

**BOSTON SYMPHONY ORCHESTRA**
**SERGIU COMISSIONA, conductor**
**YEFIM BRONFMAN, piano**

RIMSKY-KORSAKOV Introduction and Wedding March from 'Le Coq d'or'
PROKOFIEV Piano Concerto No. 2
RACHMANINOFF Symphonic Dances

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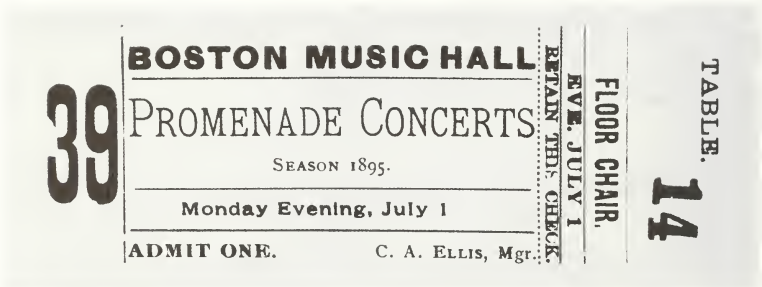
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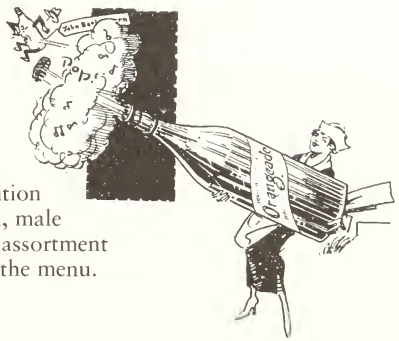
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## On Display in the Cohen Wing



Currently on view in the Cohen Wing display cases are two archival exhibits related to the Boston Pops. "Wild About Harry!" is a 90th-birthday tribute to Boston Pops Associate Conductor Laureate Harry Ellis Dickson, who has been associated with the Boston Symphony as an orchestra member, conductor, and raconteur, for nearly sixty years—more than half of the orchestra's history. In the photograph, Mr. Dickson gives some conducting pointers to his good friend Danny Kaye in preparation for one of Mr. Kaye's popular guest conducting appearances at a Boston Symphony Pension Fund concert.



"Eat, Drink, and Be Merry!" examines the history of Pops' social customs, including food and fashion. Reproduced from the Boston *Herald Traveler*, this 1919 cartoon depicts a Pops waitress serving a non-alcoholic beverage during Prohibition. That year the Pops management decided to stop serving beer and wine because of the growing Prohibition sentiment. To make up for the lack of alcohol, male waiters were replaced with waitresses and an assortment of bubbly non-alcoholic drinks was added to the menu.

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
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## Keith Lockhart

Keith Lockhart is the twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Now in his fourth Pops season, Mr. Lockhart has conducted more than 200 concerts; made twenty television shows; made his Carnegie Hall debut with the Boston Pops Orchestra; and led five national tours and his first overseas tour with the Boston Pops Esplanade Orchestra. In 1998 he will lead two BPEO tours, a summer tour of the Midwestern United States and a December holiday tour across the United States, followed by a tour to Florida and the Southeast. This season includes performances of Mr. Lockhart's first-ever commission for the Boston Pops, Dan Welcher's *Spumante*. In February Keith Lockhart and the Boston Pops Orchestra released their third recording, *The Celtic Album*. Their first two albums—*Runnin' Wild: The Boston Pops Play Glenn Miller*, released in 1996, and last spring's *American Visions*—both received critical and popular acclaim. A Christmas album recorded last December is scheduled for release this fall.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he still holds. In January 1998, Mr. Lockhart was appointed Music Director of the Utah Symphony, effective with the 1998-99 season. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky.

Prior to his Boston Pops debut in June 1993, Keith Lockhart worked with singers Mandy Patinkin and Mel Tormé. As a guest artist, Mr. Lockhart has conducted the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Toronto Symphony, the Cleveland Orchestra, and the Los Angeles Chamber Orchestra; he is a frequent guest conductor with the Naples (Florida) Philharmonic. Notable recent guest conducting appearances include the Montreal Symphony, Colorado Symphony, Minnesota Orchestra, Singapore Symphony, National Arts Center Orchestra, New England Conservatory Symphony Orchestra, Hudson Valley Philharmonic, Phoenix Symphony, and the St. Paul Chamber Orchestra. He also conducted his Cincinnati Chamber Orchestra on several occasions and made his debut last summer with the New York Philharmonic. Upcoming engagements include debuts with the orchestras of Dallas, Seattle, Philadelphia, Vancouver, Buffalo, Milwaukee, and Taipei, as well as returns to the podium in Montreal, Toronto, Singapore, and St. Paul.

With his appointment to the position of Boston Pops Conductor, Keith Lockhart succeeded John Williams, who held that position from 1980 to 1993. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In addition, he serves as a "godparent" for the Emily A. Fifield Elementary School in Dorchester as part of the Boston Music Education Collaborative. In May 1996, Mr. Lockhart was awarded an honorary doctorate from the Boston Conservatory.



## John Williams

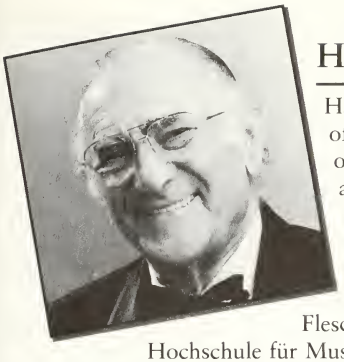
In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work.

John Williams has composed the music and served as music director for more than seventy-five films, including *Amistad*, *The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-five Academy Award nominations, most recently for *Amistad*, and has been awarded five Oscars, one British Academy Award, and sixteen Grammys, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. He recently completed the score to *Saving Private Ryan*, which was recorded in February under Mr. Williams's direction by members of the Boston Symphony Orchestra in Symphony Hall.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, a bassoon concerto (*The Five Sacred Trees)* premiered by the New York Philharmonic in 1995, a cello concerto premiered by Yo-Yo Ma and the Boston Symphony Orchestra in 1994, concertos for flute and violin recorded by the London Symphony Orchestra, and concertos for clarinet and tuba. His most recent work is a trumpet concerto commissioned by the Cleveland Orchestra. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, and themes for the 1984, 1988, and 1996 Summer Olympic games.

Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. He has led a highly acclaimed series of albums with the Boston Pops Orchestra on the Philips label and for Sony Classical. Among their recent recordings, all on Sony Classical, are *It Don't Mean a Thing If It Ain't Got That Swing*, with vocalist Nancy Wilson, *Williams on Williams: The Classic Spielberg Scores*, and *Summon the Heroes*, featuring Mr. Williams's theme for the 1996 Olympics.

Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has led the Boston Symphony Orchestra at Tanglewood and led subscription concerts for the first time in March 1997. He has appeared as guest conductor with the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Chicago Symphony, the Pittsburgh Symphony, the Dallas Symphony, the San Francisco Symphony, and the Los Angeles Philharmonic.



## Harry Ellis Dickson

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and music director of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, he graduated from the New England Conservatory of Music and studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras throughout the United States, Canada, Israel, and Ireland. Highlights of recent seasons include conducting engagements with the San Francisco Symphony, where he led three Pops concerts, including the opening concert of the Pops season in Davies Hall; a 1994 Boston Pops Orchestra concert at Tanglewood marking the centennial of Arthur Fiedler's birth; four highly successful holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland; and a Pops concert at the American College of Greece in Athens. In addition, Mr. Dickson conducts many Boston Pops concerts at Symphony Hall, on the Esplanade, and in many other areas of New England. At this year's "Salute to Symphony" concert, Mr. Dickson shared the Symphony Hall podium with Seiji Ozawa, Keith Lockhart, and John Williams. A highlight of the concert, which was telecast on WCVB-TV Channel 5, was a tribute to Mr. Dickson's 90th birthday year. He will also be honored by other organizations during this milestone year. On July 4, he will lead the Maryland Symphony on the historic Antietam battleground in Hagerstown, Maryland.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and an autobiography entitled *Beating Time, A Musician's Memoir*, published in spring 1995. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.




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*Edward and Bertha C. Rose Chair*
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Alfred Schneider
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*Marc Jeanneret
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*§ Substituting*
*‡On sabbatical leave*

The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class..." So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

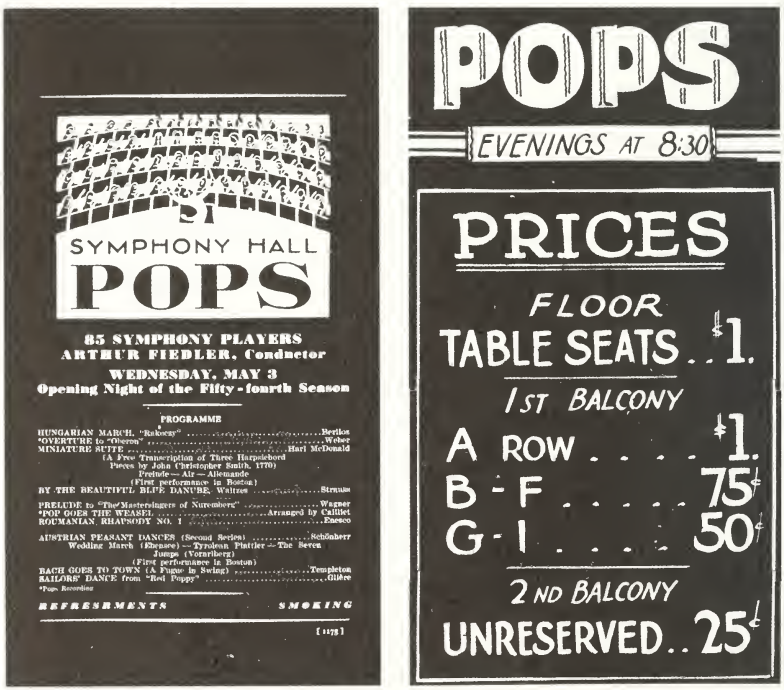
How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO again turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a

national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler




*Pops in the 1930s: high-style Art Deco and low prices*

had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program "Evening at Pops" was launched in 1969, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. "Evening at Pops" kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew the biggest audience in the history of orchestral concerts, with more than 400,000 people in attendance. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson, took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor; but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the "Evening at Pops" broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993 and at that time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and the third Conductor since Arthur Fiedler took over in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. During his first three seasons, Mr. Lockhart has conducted more than 200 concerts, made twenty television shows, led six tours with the Boston Pops Esplanade Orchestra, and recorded four albums.




THE BOSTON POPS
ESPLANADE
ORCHESTRA

KEITH LOCKHART
*Conductor*

**First Violins**
Joseph Scheer
Michael Rosenbloom
Lisa Crockett
Kristina Nilsson
Brynn Albanese
Maynard Goldman
Sandra Kott
Sharan Leventhal
Gregory Vitale
Dianne Pettipaw
Cynthia Cummings
Gerald Mordis
James Orent
Paul MacDowell
Melissa Howe
Stacey Alden

**Second Violins**
Clayton Hoener
Jennifer Elowitch
Susan Shipley
Danielle Maddon
Colin Davis
Pattison Story
Dorothy Han
Julie Leven
Kay Knudsen
Rebecca Katsenes
John Harrison
Priscilla Hallberg

**Violas**
Kenneth Stalberg
Jean Haig
Anne Black
Susan Culpo
Emily Bruell
Donna Jerome
David Feltner
Barbara Wright

**Cellos**
Ronald Lowry
David Finch
George Seaman
Theresa Borsodi
Andrew Mark
William Rounds
Toni Rapier
Kevin Crudder

**Basses**
Robert Caplin
Barry Boettger
John Salkowski
Gregory Koeller
Elizabeth Foulser
Prentice Pilot
Mark Henry

**Flutes**
Marianne Gedigian
Linda Toote

**Piccolo**
Iva Milch

**Oboes**
Laura Ahlbeck
Frank Charnley

**English Horn**
Barbara LaFitte

**Clarinets**
Ian Greitzer
Aline Benoit

**Bass Clarinet**
Edward Avedisian

**Bassoons**
Ronald Haroutunian
Donald Bravo

**Contrabassoon**
Ruth Waterhouse

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Nona Gainsforth
Thomas Haunton
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Gregory Whitaker
Dennis Alves
Dana Russian

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Lawrence Isaacson
Mark Cantrell

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Gary Ofenloch

**Timpani**
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Fred Buda
Dean Anderson
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**THE BOSTON POPS ESPLANADE ORCHESTRA**
**KEITH LOCKHART,** *Conductor*

Tuesday evening, June 23, 1998, at 8

MITCH MILLER conducting

Overture to *Russlan and Ludmilla* — Glinka

March Slav, Op. 31 — Tchaikovsky

INTERMISSION

*A Tribute to George Gershwin*

Selections from *Girl Crazy* — arr. Osser
But Not For Me—Embraceable You—Bidin' My Time—
I Got Rhythm
GAIL NELSON, soprano

Selections from *Funny Face* — arr. Osser
Funny Face—He Loves and She Loves—
My One and Only—It's Time You Woke Up—
'S Wonderful
MS. NELSON

Strike Up the Band — arr. Osser
MS. NELSON

INTERMISSION

The Harold Arlen Songbook — arr. Osser
Get Happy—Let's Fall In Love—
Paper Moon—Blues in the Night—
That Old Black Magic—Stormy Weather—
I Love a Parade

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Lyrics distributed separately.

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Baldwin Piano

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**THE BOSTON POPS ESPLANADE ORCHESTRA**
**KEITH LOCKHART,** *Conductor*

Wednesday evening, June 24, 1998, at 8

MITCH MILLER conducting

Overture to *Russlan and Ludmilla* — Glinka

March Slav, Op. 31 — Tchaikovsky

INTERMISSION

*A Tribute to George Gershwin*

Selections from *Girl Crazy* — arr. Osser
But Not For Me—Embraceable You—Bidin' My Time—
I Got Rhythm
GAIL NELSON, soprano

Selections from *Funny Face* — arr. Osser
Funny Face—He Loves and She Loves—
My One and Only—It's Time You Woke Up—
'S Wonderful
MS. NELSON

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**THE BOSTON POPS ESPLANADE ORCHESTRA**
**KEITH LOCKHART,** *Conductor*
Thursday evening, June 25, 1998, at 8

MITCH MILLER conducting

Overture to *Russlan and Ludmilla* — Glinka

March Slav, Op. 31 — Tchaikovsky

INTERMISSION

*A Tribute to George Gershwin*

Selections from *Girl Crazy* — arr. Osser
But Not For Me—Embraceable You—Bidin' My Time—
I Got Rhythm
GAIL NELSON, soprano

Selections from *Funny Face* — arr. Osser
Funny Face—He Loves and She Loves—
My One and Only—It's Time You Woke Up—
'S Wonderful
MS. NELSON

Strike Up the Band — arr. Osser
MS. NELSON

INTERMISSION

The Harold Arlen Songbook — arr. Osser
Get Happy—Let's Fall In Love—
Paper Moon—Blues in the Night—
That Old Black Magic—Stormy Weather—
I Love a Parade

Sing Along With Mitch
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Baldwin Piano

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**THE BOSTON POPS ESPLANADE ORCHESTRA**
**KEITH LOCKHART,** *Conductor*

Friday evening, June 26, 1998, at 8

LEON GREGORIAN conducting

Rákóczy March, from *The Damnation of Faust* — Berlioz

*Carnival* Overture — Dvořák

Suite from *Gayne* — Khachaturian
Ayshe's Dance—Mountaineer's Dance—
Gayne's Adagio—Lezghinka

INTERMISSION

Hayr Mer — arr. Rouben Gregorian

Mer Hairenik — arr. Leon Gregorian

Piano Concerto No. 1 in G Minor, Op. 25 — Mendelssohn
Molto allegro con fuoco
Andante
Presto—Molto allegro e vivace

MARIAM NAZARIAN

INTERMISSION

Strike Up the Band — Gershwin-Green

Selections from *Girl Crazy* — Gershwin-Anderson
I Got Rhythm—Embraceable You—Bidin' My Time—
But Not For Me—I Got Rhythm (reprise)

*A Tribute to Judy Garland*

Over the Rainbow, from *The Wizard of Oz* — Arlen-Courage

The Trolley Song, from *Meet Me In St. Louis* — Blane/Martin-Salinger/Courage

*Remembering Frank Sinatra*

The Lady Is a Tramp — Rodgers/Hart-Perito

New York, New York — Kander/Ebb-Byers

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Baldwin Piano

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**THE BOSTON POPS ESPLANADE ORCHESTRA**
**KEITH LOCKHART,** *Conductor*
Saturday evening, June 27, 1998, at 8

CELTIC NIGHT

**SPONSORED IN PART BY LOOMIS SAYLES & COMPANY**

O'Sullivan's March, from *Rob Roy* — trad.-Hollenbeck

The Hebrides, Opus 26 — Mendelssohn

Four Scottish Dances — Arnold
Peasante—Vivace—Allegretto—Con brio

INTERMISSION

The Fair Day, from *An Irish Symphony* — Harty

The Music of Turlough O'Carolan — arr. Starobin
Planxty Burke—Loftus Jones

Irish Rhapsody No. 6 for Violin and Orchestra, Opus 191 — Stanford
BRYNN ALBANESE

INTERMISSION

Irish Suite — Anderson
The Irish Washerwoman—The Minstrel Boy—
The Last Rose of Summer—The Rakes of Mallow

Magh Scola — Fahey-Hollenbeck

Highway to Kilkenny — arr. Hollenbeck

Riverdance — Whelan-Hollenbeck

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The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

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**THE BOSTON POPS ESPLANADE ORCHESTRA**
**KEITH LOCKHART,** *Conductor*
Sunday evening, June 28, 1998, at 7:30

CELTIC NIGHT

O'Sullivan's March, from *Rob Roy* — trad.-Hollenbeck

The Hebrides, Opus 26 — Mendelssohn

Four Scottish Dances — Arnold
Peasante—Vivace—Allegretto—Con brio

INTERMISSION

The Fair Day, from *An Irish Symphony* — Harty

The Music of Turlough O'Carolan — arr. Starobin
Planxty Burke—Loftus Jones

Irish Rhapsody No. 6 for Violin and Orchestra, Opus 191 — Stanford
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The Last Rose of Summer—The Rakes of Mallow

Magh Scola — Fahey-Hollenbeck

Highway to Kilkenny — arr. Hollenbeck

Riverdance — Whelan-Hollenbeck

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Baldwin Piano

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Among Those Present: Quincy Retiree Association; Tyco International; The New England; St. Paul's Social Group; GTE Laboratories; Saint Michael's College; Kiwanis Club of Malden; Binghamton Philharmonic; N.E. Creighton University Alumni; St. Mary's Church, Randolph; Omnibus Tours.

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OVERTURE to *RUSSLAN AND LUDMILLA*
*Mikhail Glinka (1804-57)*

Glinka is regarded as the founder of the Russian nationalist school in the nineteenth century, the composer who first showed his comrades how to evoke the history and culture of their own nation in music. Probably his most popular piece worldwide is the brilliant overture to the opera based on Pushkin's fantastic, ironic fairy-tale *Russlan and Ludmilla*, composed between 1837 and 1842. With its exuberant rhythms and sometimes pungent harmonies, the opera has been called "the most seminal work in the history of Russian music." Outside of Russia, the overture is far and away the best-known portion of the score.

*MARCHE SLAV*, Opus 36
*Pyotr Ilyich Tchaikovsky (1840-93)*

Tchaikovsky was largely apolitical, but he was stirred when, in June 1876, Montenegro and Serbia declared war on Turkey in response to Turkish massacres of Christians in the Balkans. Russia was drawn into the war as well, and when Tchaikovsky was

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asked to contribute a new piece for a concert in aid of the Slavonic Charity Committee to equip Russian volunteers and help the victims of war in the Balkans, he responded with remarkable speed, both composing and orchestrating his *Marche Slav* ("Slavonic March") in five days. Tchaikovsky hunted through collections of Serbian folksongs to find material for his march, finally drawing elements from three tunes, treating them in his own way. Combining the three Serbian tunes, a part of the Tsarist national anthem, and a melody of his own into a three-part march with an intentionally noisy coda, Tchaikovsky wrote a piece specifically designed to arouse enthusiasm. Its impact was such that members of the audience jumped onto their seats, shouting "bravo" and "hurrah," while others wept. Tchaikovsky himself maintained a much more balanced view: its effect, he wrote to his pupil Taneyev, came from the orchestral color, and it did exactly what it was supposed to do.

SELECTIONS from *GIRL CRAZY*
*George Gershwin (1898-1937)*

No Gershwin show boasts a richer collection of hit songs than *Girl Crazy*, produced in 1930 with Ethel Merman in her stage debut and Ginger Rogers in her first Broadway starring role. The book, by Guy Bolton and John McGowan, relates the adventures of some hapless young men from New York who travel (by taxi!) to a dude ranch in the southwest, there to encounter the sturdy and energetic women (or, as they were called in 1930, girls) of the great American west. The byplay between male tenderfoot and female rancher sparked both the romance and the humor of the evening. Ira Gershwin wrote the lyrics to four of the greatest songs his brother George ever composed: "I Got Rhythm" (Ethel Merman's showstopper), "Embraceable You," "Bidin' My Time," and "But Not for Me."


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## THE HAROLD ARLEN SONGBOOK
*Harold Arlen (1905-86)*

One of the last of America's great songwriters, Harold Arlen wrote songs for the Cotton Club and for Broadway and Hollywood, working over the years with lyricists Ted Koehler ("Between the Devil and the Deep Blue Sea," "Get Happy," "I've Got the World on a String," "Stormy Weather"), E.Y. Harburg ("Over the Rainbow" and the rest of the score of *The Wizard of Oz*), Ira Gershwin ("The Man That Got Away"), and Johnny Mercer ("Ac-cent-tchu-ate the Positive," "Blues in the Night," "One for My Baby," and "That Old Black Magic").

## RÁKÓCZY MARCH
*Hector Berlioz (1803-69)*

In 1845 and 1846 Berlioz undertook a conducting tour in central and eastern Europe. Just before going to Budapest, he received from a Viennese musical amateur a volume of old Hungarian songs and the hint that a work using one of these tunes would be a certain way of achieving popularity in the Hungarian capital. Berlioz chose a melody associated with a military hero, Rákóczy, and composed this march in a single night, laying it out in a gradual, slow crescendo to a powerful climax. The first performance was a sensation, and Berlioz promptly inserted the surefire crowd-pleaser into *The Damnation of Faust*, which he was then composing.

## *CARNIVAL* OVERTURE, OPUS 92
*Antonín Dvořak (1841-1904)*

In 1891, at the age of fifty, Dvořák composed a triptych of overtures conceived as a set with the title *Nature, Life, and Love*, eventually published with separate titles and opus numbers: *In Nature's Realm, Carnival*, and *Othello*. Of the three, the *Carnival* Overture, filled with gaiety and high spirits, is by far the most frequently performed. Dvořák's concept of Nature is central to these scores. He was pantheistic enough to see Nature as the giver of life in ways both beautiful and ugly—thus leading to joy or tragedy, and he created a "Nature theme" that appears somewhere in each of the overtures.

*Carnival* exudes high spirits from its vigorous opening theme, the beginning of a tightly-knit exposition laid out in a harmonic plan at once logical and surprising. After the main material has been heard, the beginning of a development is suddenly cut short by unsettling diminished chords in the harp, and the energy of the opening fades away. It seems that the participant in the carnival gaiety has withdrawn momentarily to a tranquil retreat of peace and natural beauty. The peaceful interlude ends with the "normal" development of materials from the exposition, culminating in a recapitulation of tremendous élan.

## SUITE from *GAYNE*
*Aram Khachaturian (1903-78)*

The Armenian-born Soviet composer Khachaturian enjoyed one of the biggest hits of his life with a colorful ballet, *Gayne*, composed in 1940, dealing with village life in Soviet Armenia. The score is painted in vivid colors, with energetic rhythms and elements of folk dances. The scenario was markedly didactic. The heroine of the title was unhappily married to Giko, a rude and evil man who dislikes the Russians and the communal life of his village. He later betrays his country, but Gayne finds love (and

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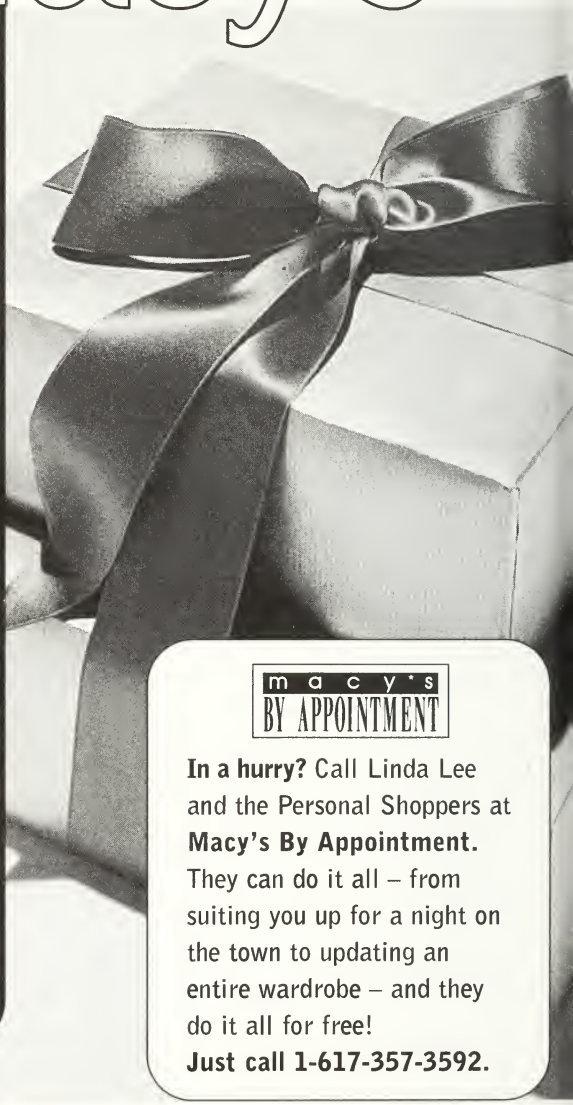
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political direction) from a Russian border guard, and together they confound the plots of Giko. Some of the music had been used in a 1939 ballet entitled *Happiness*, but the famous "Sabre Dance" was composed for *Gayne* to depict the villainous Giko.

PIANO CONCERTO NO. 1 IN G MINOR, Opus 25
*Felix Mendelssohn (1809-47)*

The extraordinarily precocious Mendelssohn was establishing his reputation as a gifted and original composer before he was out of his teens. He had barely turned twenty-one when the University of Berlin offered him a professorship, but he declined because he was about to start on a "grand tour" of Italy, made at the suggestion of his friend Goethe, for his intellectual and musical enrichment. He left in May of 1830, making his progress through southern Germany and Austria to Rome, where he remained for the rest of the year. In 1831 he traveled around much of Italy, then spent two months in Switzerland, and arrived in Munich by October 1831. Aside from the pleasures of sightseeing, this was a musically busy time. Mendelssohn was finishing the *Hebrides* Overture, conceiving and composing the *Italian* Symphony, working on a cantata based on a poem of Goethe's, and also thinking about the *Scotch* Symphony. During the same

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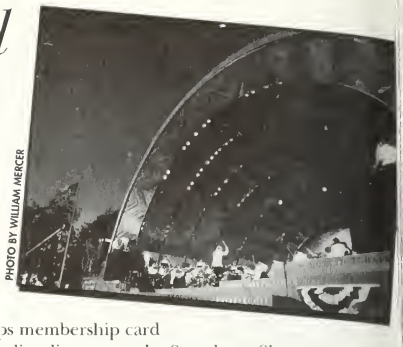


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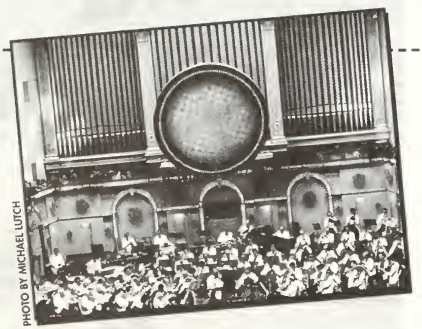


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time he managed to compose—in his head—the G minor concerto, only writing the music down when he arrived in Munich, where he spent three days getting the work on paper. He played the first performance in Munich almost immediately; the work quickly became a popular success. (This is indicated in part by a funny, fantastic story in Hector Berlioz's *Evenings in the Orchestra*, the funniest book about music in the nineteenth century. Berlioz tells of a keyboard competition during which thirty pianists played the Mendelssohn concerto on the same piano during a single day, with the result that the instrument had learned the piece so thoroughly that it started to play the music by itself and had to be destroyed!) It was standard practice for an audience to applaud at the conclusion of every movement of a concerto or symphony in those days. Mendelssohn preferred to have applause withheld to the very end. In order to guarantee that result, he composed the concerto so that the various movements ran directly into one another, thus not allowing the audience any chance to break the mood.

### *O'SULLIVAN'S MARCH* from *ROB ROY*
*arr. Patrick Hollenbeck*

The composer of the dramatic score to the film *Rob Roy* is Carter Burwell, but a number of traditional Scottish melodies were interpolated as well. *O'Sullivan's March* is an anonymous traditional tune which, like some of the liveliest marches of John Philip Sousa, moves in a jig-like 6/8 time, clearly designed to get the most sluggardly feet a-moving. In the film the march is played by traditional instruments; the Pops' Patrick Hollenbeck has produced this version for full orchestra.

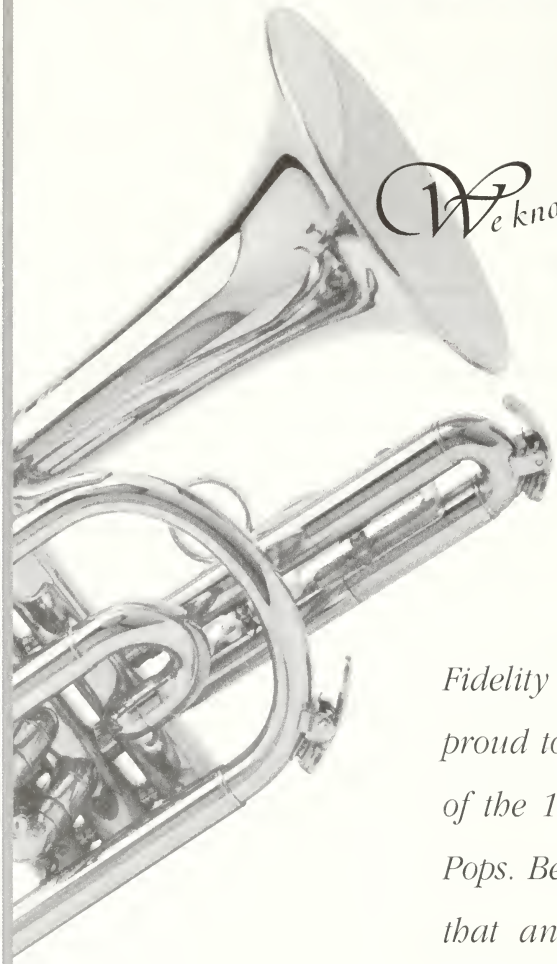
### *HEBRIDES* OVERTURE (*FINGAL'S CAVE*)
*Felix Mendelssohn (1809-47)*

To any cultivated German of the early nineteenth century, the Hebrides, in northern Scotland, evoked the prehistoric Celtic bards, as depicted in the epic poem presumably by Ossian, a northern Homer, detailing the exploits of the hero Fingal; we now know the work to be an artful fake assembled and "translated" by one Macpherson. The fascination for primitive poetry was especially powerful in Germany, and when the young Mendelssohn visited the Hebrides in August 1829, he felt, with a delicious shiver, the echoes of epic times. While there, he noted on a letter the first theme of the overture that came to be known either as *The Hebrides* or *Fingal's Cave*.

It is not an overture to anything in particular, simply an evocation of sea, sky, seagulls, and a sense of mystery haunting the place; in fact, *The Hebrides* is really a tone-poem in the Lisztian sense, but that term had not yet been invented, so Mendelssohn called the piece an overture by default as a short, single-movement orchestral work. From the short rhythmic phrase noted on the spot, Mendelssohn builds one of his finest orchestral masterpieces, individual in its orchestral coloring, vivid in its suggestion of open spaces haunted with mystery.

### FOUR SCOTTISH DANCES, Opus 59
*Malcolm Arnold (b.1921)*

English composer Malcolm Arnold studied both composition and trumpet at the Royal College of Music, but after a few early years as principal trumpet of the London Philharmonic Orchestra, he has devoted himself entirely to composition. His experience as an orchestral player, however, gave him a confident command of the ensemble, and his music, colorful, lively, and approachable as it is, has made him a widely popular composer in a romantic-modern style. Arnold's output includes many symphonies and con-



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certos, several operas, and literally dozens of film scores, of which the best-known is the forty-five minutes of music composed for *Bridge on the River Kwai* (for which he received an Academy Award). His smaller orchestral works include several colorful sets of dances from the British Isles, including sets for England and Cornwall. He composed the *Scottish Dances* in 1957.

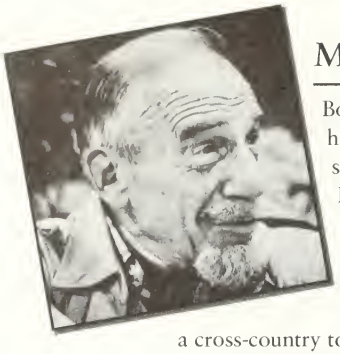
### THE FAIR DAY from *AN IRISH SYMPHONY*
*Sir Hamilton Harty (1879-1941)*

Hamilton Harty is undeservedly almost forgotten today. Most music lovers hear his name only in hyphenated form (as Handel-Harty) when they hear his florid arrangements of Handel's *Water Music* and *Fireworks Music*, written in a style now out of fashion in this age of "authenticity." But Harty was both a distinguished conductor (particularly of the Hallé Orchestra in Manchester from 1920 to 1933) and a composer of much attractive music. Proud of his Irish birth in County Down, he celebrated his national heritage with *An Irish Symphony*, which remains one of his best-known original compositions.

### IRISH RHAPSODY NO. 6, Opus 191
*Charles Villiers Stanford (1852-1924)*

Stanford was a greatly gifted Irish composer who spent his adult life in England and was regarded as one of the spearheads of the English musical renaissance around the turn of this century. He became the most powerful figure in British musical life and the most influential teacher. Stanford celebrated his Irish heritage on many occasions, but especially in his six *Irish Rhapsodies* for orchestra. Two of them also call for a soloist—No. 3 for cello and No. 6 for violin. He completed his sixth rhapsody on September 17, 1922; it is his last orchestral work. The piece had only a single known performance until the 1970s, when it began to enter the repertory. Cast in two parts, first slow, then fast, the Rhapsody begins with a mournful song based on the tune "The Lament of Owen Roe O'Neill." The mood apparently matched Stanford's own, because he had been shocked by events in Ireland in the years immediately preceding, including the Easter uprising; he did not believe in an independent Ireland, and his torment is reflected in this opening music. Eventually the mercurial side of his temperament wins out, and he moves into a lively dance based on the reel "The Blackberry Blossom" and a traditional Ulster tune, "Ribbonman's March."

—Steven Ledbetter



## Mitch Miller

Born in Rochester, New York, Mitch Miller has made his way through all aspects of American music. As a scholarship student at the Eastman School of Music in Rochester, he played oboe with the Rochester Philharmonic and won the first oboe chair with the nearby Syracuse Symphony. After graduation he moved to New York, where he played oboe in both symphonic and popular orchestras. In 1934 Mr. Miller went on a cross-country tour with an orchestra assembled by George Gershwin, performing the composer's major works, including *Rhapsody in Blue* and the Concerto in F with Gershwin as piano soloist. Several years later, Mr. Miller began to record as an oboist. His recordings of concertos by Cimarosa (1948), Vaughan Williams (1948), and Mozart (1950) are still considered definitive. Mitch Miller's tenure as head of popular records at Columbia Records remains one of the industry's success legends. He introduced and promoted such performers as Patti Page, Frankie Laine, Rosemary Clooney, Doris Day, Tony Bennett, Johnny Mathis, Erroll Garner, and Leslie Uggams. While at Columbia, Mr. Miller also recorded and conducted several "sing-along" albums, which were enormously popular. Altogether, the series sold more than 20 million copies, making Mitch Miller the largest-selling album artist in the record business, a position he held until 1976. The records' popularity led to the television series "Sing Along with Mitch" and a series of successful tours. In more recent years Mr. Miller has enjoyed a fruitful career as a conductor of symphony orchestras across the United States and Canada and in Italy; he recently held the post of Principal Pops Conductor of the New Jersey Symphony Orchestra. Recent debuts include Mexico City, Bergamo, and Milan. In 1987 Mr. Miller conducted the London Symphony Orchestra in an all-Gershwin concert featuring David Golub as piano soloist and Gail Nelson singing ten Gershwin songs. The recording that was made the following morning with the London Symphony Orchestra and Mr. Golub of *Rhapsody in Blue*, the Concerto in F, and *An American in Paris* (Arabesque Records), was named by *Time* magazine as one of the Ten Best

**Mark Your Calendars: "Concert for the Cure" October 4, 1998**

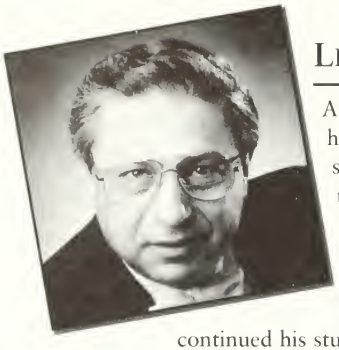
On Sunday, October 4, 1998, Seiji Ozawa will lead members of the Boston Symphony Orchestra with guest pianist André Previn in Boston's second "Concert for the Cure," a benefit performance to raise funds for breast cancer research. Each year, a distinguished scientific jury will award a total of $300,000 over three years to a young, independent medical scientist working in the Boston area, in the belief that young, highly trained medical scientists possess the new ideas and untapped energy needed for research to help understand the cause and improve the management of breast cancer. The first "Concert for the Cure" raised $245,000, with 82% going directly to research. In 1998, Concert for the Cure, Inc., expects to raise $283,000, with 85% going directly to research. Participants in this project include members of the BSO, area hospitals including the Dana-Farber Cancer Institute, Brigham and Women's Hospital, and Massachusetts General Hospital, and dedicated individuals who are donating their time and energy. The Honorary Chairs for the event are BSO Music Director Seiji Ozawa, New England Patriots Foundation President Myra Kraft, Dr. Timothy Johnson, WBZ-TV's Joyce Kulhawik, and James Taylor. For more information, please call (617) 262-3424.

Recordings of the Year. Mr. Miller also led the London Symphony in an acclaimed 1989 recording (also on Arabesque) of Paganini and Wieniawski violin concertos with Mark Kaplan as soloist. He has led Boston Pops concerts on many occasions, most recently in June 1997.



## Gail Nelson

The versatile singer-actress Gail Nelson, who hails from North Carolina and Maryland, is equally at home in opera, on Broadway, and in clubs. Her New York credits include Broadway's *The Tap Dance Kid* (as Ginnie Sheridan), *Applause*, *Hello Dolly!*, *On the Town*, *Eubie!*, *Music! Music! Music!*, *By Strouse*, and the Ginger Rogers special at Radio City Music Hall. She has appeared in the straight plays *The World of Carl Sandburg* and *Beyond Measure*. Her touring credits include *Bubbling Brown Sugar*, Bess in the Houston Grand Opera revival of *Porgy and Bess*, *Funny You Don't Look Like a Grandmother*, and Billie Holiday in *Lady Day at Emerson's Bar and Grill*, a one-woman show she has also performed at the Vancouver Arts Club, Hartford's Theatre Works, The Barrington Stage, and Merrimack Repertory Theatre. Ms. Nelson continues to perform in the popular revues *This Joint Is Jumping* and *Puttin' on the Ritz*. She performed as Coretta King in the musical *King* by Maya Angelou for the 53rd Presidential Inauguration and for the Washington, D.C., celebration of Martin Luther King's birthday, televised on C-Span. In Europe Gail Nelson has appeared with Palermo's Teatro Massimo, Milan's RAI Television and Radio Orchestra, Florence's Maggio Musicale Orchestra, the Vienna Chamber Opera, the Madame Magazine Ball in Baden-Baden, and the Ball of the Silver Rose in Munich's Deutsches Theatre; she has also appeared in television specials in Amsterdam. Her symphonic engagements have included performances with orchestras in Indianapolis, Hartford, St. Louis, Chicago, New Jersey, Calgary, and Buffalo, at Ravinia, the Philadelphia Pops, Palm Beach Pops, and with the National Symphony and conductor Mitch Miller in the Gershwin television special *Rehearsal*. Ms. Nelson's night club engagements have taken her to the Poconos, the Catskills, and Florida; she is a popular guest entertainer for Holland America and Seabourn cruise lines. She has appeared in films, on television, and in many commercials, and can be heard on two of Horace Silver's Blue Note jazz albums as well as the original Broadway cast recording of *The Tap Dance Kid*, *Gail Nelson Sings!*, and, her most recent album, *Lady Day at Emerson's Bar and Grill*. She records novels for Talking Books, Inc. (American Foundation for the Blind). A graduate of Oberlin College with a master's degree from the New England Conservatory of Music, Gail Nelson was a member of the Metropolitan Opera Studio and an artist-in-residence with Affiliate Artists, Inc.



## Leon Gregorian

A third-generation conductor, Leon Gregorian began his musical training at age five in Tehran, Iran, and at seven presented his first piano recital. He moved to this country with his parents in 1952 and continued his piano studies in Boston. Graduating with honors in piano performance from New England Conservatory, Mr. Gregorian went on to study conducting at the Tanglewood Music Center in 1962 and 1963. He continued his studies at Michigan State University, where he was assistant conductor of the MSU symphony and chamber orchestras. Having earned his master's degree in 1968, he completed residency requirements for his doctorate. As a pianist Leon Gregorian appeared as soloist with professional and university orchestras across the country, including several appearances with Arthur Fiedler and the Boston Pops. From 1971 to 1986, Mr. Gregorian was music director and conductor of the Owensboro (Kentucky) Symphony Orchestra. He returned to MSU in 1984 as Professor of Music, Director of Orchestras, and head of the graduate orchestral conducting program. During his tenure the orchestral program has enjoyed unprecedented growth and is considered one of the finest in the country. In 1988 Michigan State University awarded the prestigious Teacher-Scholar Award to Maestro Gregorian. From 1987 to 1996 he also served as artistic director and conductor of the Midland (Michigan) Symphony Orchestra. His guest conducting appearances have taken him across the United


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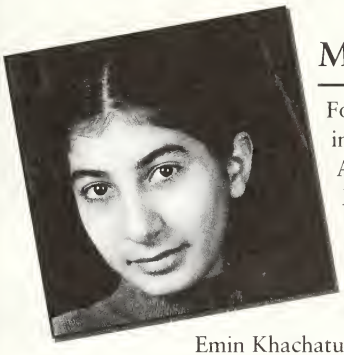
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States and to South America, Mexico, Europe, and the Far East. He made his conducting debut in Armenia with the Armenian Philharmonic Orchestra in 1992 and returned the following year to led both the Armenian Philharmonic Orchestra and the Yerevan Symphony Orchestra. He joined pianist Ralph Votapek for concerts in the Teatro Colon in Buenos Aires and has recorded for Crystal Records the world premiere recording of triple concertos for violin, clarinet, and piano by Stanislaw Skrowaczewski and David Ott. At last season's "Armenian Night" Pops concert Leon Gregorian led a performance of Bruch's Violin Concerto No. 1 featuring his son Ara Gregorian at soloist.



## Mariam Nazarian

Fourteen-year-old pianist Mariam Nazarian was born in 1983 in Yerevan, Armenia. The daughter of composer Aram Nazarian and musicologist Anna Aroutiounian, Mariam started playing piano at the age of six. Soon she entered the Tchaikovsky Music School for gifted children in Yerevan, where her teacher was Zaven Parsamian. When she was eight, she made her debut, performing Mozart's Piano Concerto No. 1 with Emin Khachaturian conducting. The next two years brought concerto performances with the "Classica" Orchestra conducted by Michael Izmailov at St. Petersburg's Philharmonic Concert Hall and with the Yerevan Chamber Orchestra conducted by Emin Khachaturian. In 1995 Mariam made her United States debut in Washington, D.C., with a solo program underwritten by the Austrian and Armenian embassies. That same year she performed in Princeton, New Jersey, gave a concert for Philadelphia public radio station WFLN-FM, and played on Sergei Rachmaninoff's personal piano at New York's Steinway Hall. In addition, introduced by renowned singer Licia Albanese, Mariam performed for the Columbus Citizens' Foundation in New York. During this tour she came to the attention of pianist Alexander Fiorillo, a professor at Temple University in Philadelphia; he invited Mariam to the U.S. in 1996 to become his student. That same year Mariam Nazarian won the Grand Prize of the Concerto Soloist Chamber Orchestra Young Artist Competition, subsequently performing as soloist with the Philadelphia Chamber Orchestra under the direction of Ignat Solzhenitsyn. Also that season she performed with the "Independence Synfonia" Orchestra led by Jack Moor, performed in Toronto at the Ontario Music Festival, and gave two additional solo concerts on WFLN in Philadelphia. In addition to her Boston Pops debut, the current season has included two solo concerts in Princeton.



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## Brynn Albanese

Violinist Brynn Albanese made her solo debut at age ten with the Carson Symphony Orchestra in Los Angeles. She studied with Elizabeth Ivanoff Holborn from age four to seventeen. During this time, Ms. Albanese was the recipient of many first-place awards, from the California Bach Festival, VOCE competitions, and the Beach Cities Concerto Competition, among others. She was concertmaster and principal second violin of the California State Honors Orchestra and the National Honors Orchestra under James DePreist, and spent many summers performing and studying at the Blossom Festival, Meadowmount, and Interlochen. Ms. Albanese graduated from the Peabody Conservatory in Baltimore, where she served for four years as concertmaster of the Conservatory Orchestra, with which she toured to Moscow and Leningrad (St. Petersburg). She was the recipient of the Van Hulstein Award as the most valuable musician of the Peabody Symphony. While in Baltimore, Ms. Albanese performed numerous solo and chamber music recitals in the Walters Art Gallery series. Before graduation, she was appointed concertmaster of the Annapolis Symphony Orchestra, directed by Gisèle Ben-Dor. During her three years with that orchestra, Ms. Albanese appeared as soloist several times. Other solo appearances have included the Johanneson Festival Orchestra in Victoria, British Columbia, the Bavarian Chamber Ensemble, and the Tanglewood premiere of Lou Harrison's Concerto for violin and percussion with the Tanglewood Music Center Orchestra. During her two summers at the Music Center, Brynn Albanese was concertmaster of the TMC Orchestra for the first two Leonard Bernstein Memorial Concerts. In 1992 she received the TMC's Henri Kohn Award. She has also served as concertmaster of the Boston Philharmonic, principal second violin of the Boston Pops Esplanade Orchestra, and, during the last four years, regular extra player in the Boston Symphony Orchestra. This week she is making her Boston Pops solo debut. Since 1990, Brynn Albanese has traveled and performed extensively in Europe and Asia. In August of this year, she will reside in the Netherlands, serving as Assistant Principal Second Violin of the Residentie Orkest (the Hague Philharmonic) under the direction of Evgenie Svetlanov.

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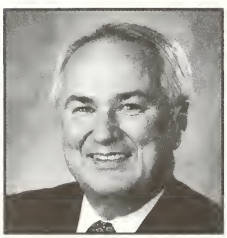
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THE BSO'S WEB SITE (http://www.bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

HOW TO GET POPS TICKETS: Tickets for the entire Boston Pops season at Symphony Hall, which runs from May 6 through July 12, are on sale now. The Box Office is open from 10 a.m. to 6 p.m., Monday through Saturday, and through the first intermission on concert nights; on Sunday, the Box Office opens at 1 p.m. American Express, MasterCard, VISA, personal checks, and cash are accepted. To charge tickets on a major credit card, or to make a reservation and send payment by check, call SymphonyCharge at (617) 266-1200, Monday through Saturday between 10 a.m. and 6 p.m. To order tickets on-line, visit the Boston Pops web site at www.bso.org. There is a $3 handling fee for each ticket ordered by phone or on-line. Send mail orders to the Symphony Hall Box Office, Symphony Hall, Boston, MA 02115, with payment and a self-addressed, stamped envelope, or fax orders to (617) 638-9400. There is a $2.50 handling charge per mail or fax order. Ticket prices are $47, $41, $33, $29.50, $26, $16.50, and $13. Good seats are still available.

**PLEASE NOTE: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.**

SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

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ESPLANADE CONCERTS: The Boston Pops Esplanade Orchestra performs six free concerts at the Hatch Shell on the Charles River Esplanade, July 3, 4, 5, 7, 8, and 9. All performances begin at 8 p.m.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

FOR PATRONS WITH DISABILITIES, an access service center, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call VOICE (617) 266-1200 or TTD/TTY (617) 638-9289.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom, and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open through the Boston Pops season for one hour before each concert and during the intermissions. The shop carries BSO, Pops, and musical-motif merchandise and gift items such as recordings, apparel for adults and children, calendars, coffee mugs, jewelry, and posters. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room in the Massachusetts Avenue corridor. All proceeds benefit the Boston Symphony Orchestra. For daytime hours, merchandise information, and mail order service, please call (617) 638-9383.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

PARKING for evening Pops concerts is available for $5 at the Prudential Center Garage, courtesy of R.M. Bradley and Co. and The Prudential Realty Group. Enter after 5 p.m., exit by 1 a.m., and present your ticket stub when exiting. The Uptown Garage at 10 Gainsborough Street next to the New England Conservatory offers discounted parking ($6 with ticket stub) for all Pops concerts. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9241, or write the Function Manager, Symphony Hall, Boston, MA 02115.

BOSTON POPS BROADCASTS: Saturday-evening Boston Pops concerts are broadcast live by WCRB 102.5 FM.

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### JULY 1
**WEDNESDAY AT 8:30PM OZAWA HALL**

**JUILLIARD STRING QUARTET**

BEETHOVEN Quartet No 10 in E-flat, Op. 74, 'Harp'
WEBERN Five Movements for string quartet, Op. 5
BEETHOVEN Quartet No. 7 in F, Op. 59, No. 1

### JULY 5
**SUNDAY AT 2:30PM SHED**

**BOSTON SYMPHONY ORCHESTRA**
**ROBERT SHAW, conductor**
**DOMINIQUE LABELLE, soprano**
**MARIETTA SIMPSON, mezzo-soprano**
**RICHARD CLEMENT, tenor**
**DAVID WILSON-JOHNSON, bass-baritone**
**TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor**

BEETHOVEN Mass in C
BRAHMS 'Nänie'
BERNSTEIN 'Chichester Psalms'

### JULY 7
**TUESDAY AT 8:30PM OZAWA HALL**

**FREDERICA VON STADE, mezzo-soprano**
**MARTIN KATZ, piano**

Program to include songs by DEBUSSY and Fauré, and Jake HEGGIE's 'Paper Wings,' set to texts of Frederica von Stade

## Week 2

### JULY 10
**FRIDAY AT 8:30PM SHED**

**BOSTON SYMPHONY ORCHESTRA**
**SEIJI OZAWA, conductor**
**PETER SERKIN, piano**

TAKEMITSU 'riverrun,' for piano and orchestra
MOZART Piano Concerto No. 24 in C minor, K.491
DVOŘÁK Symphony No. 7

### JULY 11
**SATURDAY AT 8:30PM SHED**

**BOSTON SYMPHONY ORCHESTRA**
**SEIJI OZAWA, conductor**
**ITZHAK PERLMAN, violin**

ALL-TCHAIKOVSKY PROGRAM
Violin Concerto
Symphony No. 5

### JULY 12
**SUNDAY AT 2:30PM SHED**

**BOSTON SYMPHONY ORCHESTRA**
**SERGIU COMISSIONA, conductor**
**YEFIM BRONFMAN, piano**

RIMSKY-KORSAKOV Introduction and Wedding March from 'Le Coq d'or'
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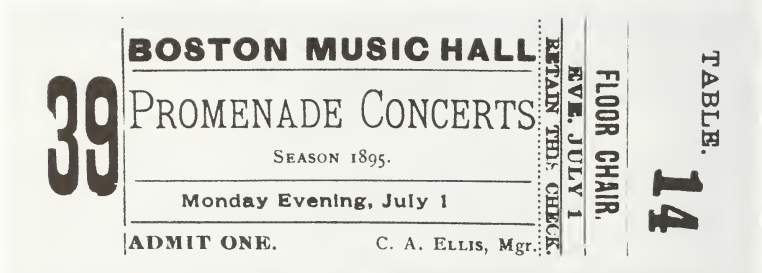
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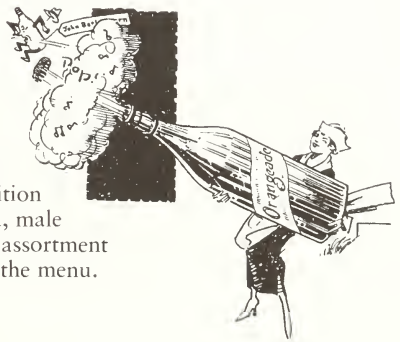
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## On Display in the Cohen Wing



Currently on view in the Cohen Wing display cases are two archival exhibits related to the Boston Pops. "Wild About Harry!" is a 90th-birthday tribute to Boston Pops Associate Conductor Laureate Harry Ellis Dickson, who has been associated with the Boston Symphony as an orchestra member, conductor, and raconteur, for nearly sixty years—more than half of the orchestra's history. In the photograph, Mr. Dickson gives some conducting pointers to his good friend Danny Kaye in preparation for one of Mr. Kaye's popular guest conducting appearances at a Boston Symphony Pension Fund concert.



"Eat, Drink, and Be Merry!" examines the history of Pops' social customs, including food and fashion. Reproduced from the Boston *Herald Traveler*, this 1919 cartoon depicts a Pops waitress serving a non-alcoholic beverage during Prohibition. That year the Pops management decided to stop serving beer and wine because of the growing Prohibition sentiment. To make up for the lack of alcohol, male waiters were replaced with waitresses and an assortment of bubbly non-alcoholic drinks was added to the menu.

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*The BSO 2000 Campaign will carry the Boston Symphony Orchestra's long-established role as a musical leader and educator into the next century. Launched in 1996 to raise* ***$130 MILLION*** *by August 2001, BSO 2000 sustains the Symphony's commitment to its community and the future of classical music. The goals are:*



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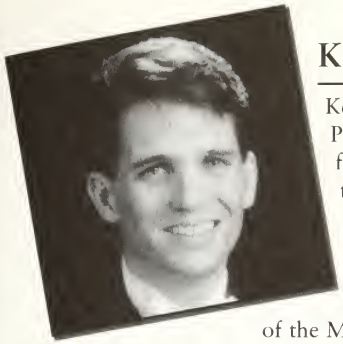
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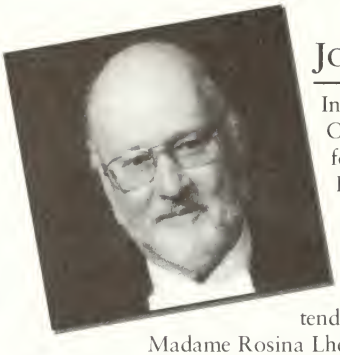
## Keith Lockhart

Keith Lockhart is the twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Now in his fourth Pops season, Mr. Lockhart has conducted more than 200 concerts; made twenty television shows; made his Carnegie Hall debut with the Boston Pops Orchestra; and led five national tours and his first overseas tour with the Boston Pops Esplanade Orchestra. In 1998 he will lead two BPEO tours, a summer tour of the Midwestern United States and a December holiday tour across the United States, followed by a tour to Florida and the Southeast. This season includes performances of Mr. Lockhart's first-ever commission for the Boston Pops, Dan Welcher's *Spumante*. In February Keith Lockhart and the Boston Pops Orchestra released their third recording, *The Celtic Album*. Their first two albums—*Runnin' Wild: The Boston Pops Play Glenn Miller*, released in 1996, and last spring's *American Visions*—both received critical and popular acclaim. A Christmas album recorded last December is scheduled for release this fall.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he still holds. In January 1998, Mr. Lockhart was appointed Music Director of the Utah Symphony, effective with the 1998-99 season. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky.

Prior to his Boston Pops debut in June 1993, Keith Lockhart worked with singers Mandy Patinkin and Mel Tormé. As a guest artist, Mr. Lockhart has conducted the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Toronto Symphony, the Cleveland Orchestra, and the Los Angeles Chamber Orchestra; he is a frequent guest conductor with the Naples (Florida) Philharmonic. Notable recent guest conducting appearances include the Montreal Symphony, Colorado Symphony, Minnesota Orchestra, Singapore Symphony, National Arts Center Orchestra, New England Conservatory Symphony Orchestra, Hudson Valley Philharmonic, Phoenix Symphony, and the St. Paul Chamber Orchestra. He also conducted his Cincinnati Chamber Orchestra on several occasions and made his debut last summer with the New York Philharmonic. Upcoming engagements include debuts with the orchestras of Dallas, Seattle, Philadelphia, Vancouver, Buffalo, Milwaukee, and Taipei, as well as returns to the podium in Montreal, Toronto, Singapore, and St. Paul.

With his appointment to the position of Boston Pops Conductor, Keith Lockhart succeeded John Williams, who held that position from 1980 to 1993. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In addition, he serves as a "godparent" for the Emily A. Fifield Elementary School in Dorchester as part of the Boston Music Education Collaborative. In May 1996, Mr. Lockhart was awarded an honorary doctorate from the Boston Conservatory.



## John Williams

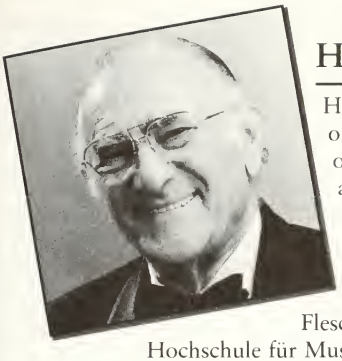
In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work.

John Williams has composed the music and served as music director for more than seventy-five films, including *Amistad*, *The Lost World*, *Rosewood, Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-five Academy Award nominations, most recently for *Amistad*, and has been awarded five Oscars, one British Academy Award, and sixteen Grammys, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. He recently completed the score to *Saving Private Ryan*, which was recorded in February under Mr. Williams's direction by members of the Boston Symphony Orchestra in Symphony Hall.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, a bassoon concerto *(The Five Sacred Trees)* premiered by the New York Philharmonic in 1995, a cello concerto premiered by Yo-Yo Ma and the Boston Symphony Orchestra in 1994, concertos for flute and violin recorded by the London Symphony Orchestra, and concertos for clarinet and tuba. His most recent work is a trumpet concerto commissioned by the Cleveland Orchestra. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, and themes for the 1984, 1988, and 1996 Summer Olympic games.

Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. He has led a highly acclaimed series of albums with the Boston Pops Orchestra on the Philips label and for Sony Classical. Among their recent recordings, all on Sony Classical, are *It Don't Mean a Thing If It Ain't Got That Swing*, with vocalist Nancy Wilson, *Williams on Williams: The Classic Spielberg Scores*, and *Summon the Heroes*, featuring Mr. Williams's theme for the 1996 Olympics.

Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has led the Boston Symphony Orchestra at Tanglewood and led subscription concerts for the first time in March 1997. He has appeared as guest conductor with the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Chicago Symphony, the Pittsburgh Symphony, the Dallas Symphony, the San Francisco Symphony, and the Los Angeles Philharmonic.



## Harry Ellis Dickson

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and music director of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, he graduated from the New England Conservatory of Music and studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras throughout the United States, Canada, Israel, and Ireland. Highlights of recent seasons include conducting engagements with the San Francisco Symphony, where he led three Pops concerts, including the opening concert of the Pops season in Davies Hall; a 1994 Boston Pops Orchestra concert at Tanglewood marking the centennial of Arthur Fiedler's birth; four highly successful holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland; and a Pops concert at the American College of Greece in Athens. In addition, Mr. Dickson conducts many Boston Pops concerts at Symphony Hall, on the Esplanade, and in many other areas of New England. At this year's "Salute to Symphony" concert, Mr. Dickson shared the Symphony Hall podium with Seiji Ozawa, Keith Lockhart, and John Williams. A highlight of the concert, which was telecast on WCVB-TV Channel 5, was a tribute to Mr. Dickson's 90th birthday year. He will also be honored by other organizations during this milestone year. On July 4, he will lead the Maryland Symphony on the historic Antietam battleground in Hagerstown, Maryland.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and an autobiography entitled *Beating Time, A Musician's Memoir*, published in spring 1995. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.




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HARRY ELLIS DICKSON
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**Participating in a system of rotated seating*
*§ Substituting*
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The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class..." So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO again turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a

national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler


SYMPHONY HALL
POPS

85 SYMPHONY PLAYERS
ARTHUR FIEDLER, Conductor

WEDNESDAY, MAY 3
Opening Night of the Fifty-fourth Season

PROGRAMME

HUNGARIAN MARCH, "Rakoczy" ..... Berlioz
*OVERTURE to "Oberon" ..... Weber
MINIATURE SUITE ..... Hari McDonald
(A Free Transcription of Three Harpsichord Pieces by John Christopher Smith, 1770)
Prelude — Air — Allemande
(First performance in Boston)
BY THE BEAUTIFUL BLUE DANUBE, Waltzes ..... Strauss

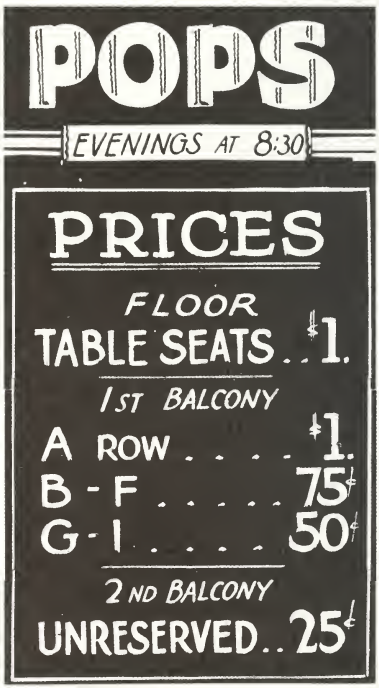
PRELUDE to "The Mastersingers of Nuremberg" ..... Wagner
*POP GOES THE WEASEL ..... Arranged by Caillet
ROUMANIAN RHAPSODY NO. 1 ..... Enesco

AUSTRIAN PEASANT DANCES (Second Series) ..... Schönherr
Wedding March (Ehrentanz) — Tyrolean Plattler — The Seven Jumps (Vorratberg)
(First performance in Boston)
BACH GOES TO TOWN (A Fugue in Swing) ..... Templeton
SAILORS' DANCE from "Red Poppy" ..... Gliere

*Pops Recording

REFRESHMENTS SMOKING

[1179]




*Pops in the 1930s: high-style Art Deco and low prices*

had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program "Evening at Pops" was launched in 1969, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. "Evening at Pops" kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew the biggest audience in the history of orchestral concerts, with more than 400,000 people in attendance. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson, took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor; but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the "Evening at Pops" broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993 and at that time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and the third Conductor since Arthur Fiedler took over in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. During his first three seasons, Mr. Lockhart has conducted more than 200 concerts, made twenty television shows, led six tours with the Boston Pops Esplanade Orchestra, and recorded four albums.




THE BOSTON POPS
ESPLANADE
ORCHESTRA

KEITH LOCKHART
*Conductor*

**First Violins**
Joseph Scheer
Michael Rosenbloom
Lisa Crockett
Kristina Nilsson
Brynn Albanese
Maynard Goldman
Sandra Kott
Sharan Leventhal
Gregory Vitale
Dianne Pettipaw
Cynthia Cummings
Gerald Mordis
James Orent
Paul MacDowell
Melissa Howe
Stacey Alden

**Second Violins**
Clayton Hoener
Jennifer Elowitch
Susan Shipley
Sarah Roth
Colin Davis
Pattison Story
Dorothy Han
Julie Leven
Kay Knudsen
Rebecca Katsenes
John Harrison
Priscilla Hallberg

**Violas**
Kenneth Stalberg
Jean Haig
Anne Black
Susan Culpo
Emily Bruell
Donna Jerome
David Feltner
Barbara Wright

**Cellos**
Ronald Lowry
David Finch
George Seaman
Theresa Borsodi
Andrew Mark
William Rounds
Toni Rapier
Kevin Crudder

**Basses**
Robert Caplin
Barry Boettger
John Salkowski
Gregory Koeller
Elizabeth Foulser
Prentice Pilot
Mark Henry

**Flutes**
Marianne Gedigian
Linda Toote

**Piccolo**
Iva Milch

**Oboes**
Laura Ahlbeck
Frank Charnley

**English Horn**
Barbara LaFitte

**Clarinets**
Ian Greitzer
Aline Benoit

**Bass Clarinet**
Edward Avedisian

**Bassoons**
Ronald Haroutunian
Donald Bravo

**Contrabassoon**
Ruth Waterhouse

**Horns**
Kevin Owen
Richard Menaul
Nona Gainsforth
Thomas Haunton
Richard Greenfield

**Trumpets**
Bruce Hall
Gregory Whitaker
Dennis Alves
Steven Emery

**Trombones**
Darren Acosta
Lawrence Isaacson
Mark Cantrell

**Tuba**
Gary Ofenloch

**Timpani**
Everett Beale

**Percussion**
Fred Buda
Dean Anderson
Neil Grover
Patrick Hollenbeck

**Harp**
Sarah Schuster Ericsson

**Piano**
Bob Winter

**Guitar**
John Wilkins

**Saxophone**
Michael Monaghan

**Librarians**
Marshall Burlingame
William Shisler
Sandra Pearson

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**THE BOSTON POPS ESPLANADE ORCHESTRA**
**KEITH LOCKHART,** *Conductor*
Tuesday evening, June 30, 1998, at 8

SWING NIGHT
JAMES ORENT conducting

| | |
|---|---|
| Opus One | Oliver/Garris-Wilcox |
| Stompin' at the Savoy | Goodman/Sampson/Webb-Osser |
| Unforgettable | Gordon-Morley |
| Frenesi | Domingez-May |
| Song of India | Rimsky-Korsakov-Sebesky |
| Runnin' Wild | Grey/Wood/Gibbs-Nestico |

INTERMISSION

| | |
|---|---|
| Serenata | Anderson |
| Skylark | Carmichael/Mercer-Harris |
| Dinah | Akst/Young-Harris |
| Joseph Scheer, Gerald Mordis, violin solo | |
| In the Mood | Garland-Osser |
| Moonlight Serenade | Miller-Hayman |
| Anvil Chorus | Verdi-Finegan/Nestico |

INTERMISSION

| | |
|---|---|
| One O'Clock Jump | Basie-Nestico |
| Satin Doll | Ellington-Hayman |
| Begin the Beguine | Porter-May |
| *Swinging Across the States* | |
| Chicago | Fisher-Nestico |
| Back Bay Shuffle | May |
| St. Louis Blues March | Handy/Miller-Hayman |

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, Fifth Avenue Limousine, and Giorgio Armani.

**The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon, and Fidelity Investments.**

Among Those Present: Operation A.B.L.E.; North Quincy Knights of Columbus-4th degree; Kennedy School of Government Executive Program; Salem Park & Recreation Department; Groups Inc.; Compass Travel; Bethany House; Bourne High School & Middle School Band; Village at Duxbury; Peabody Recreation Department; Arkwright Mutual Insurance Company; Harvard Business School–Section K; Nutter, McClennen & Fish; Cyberonics; Mintz Levin; Mercer Management Consulting.

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**THE BOSTON POPS ESPLANADE ORCHESTRA**
**KEITH LOCKHART,** *Conductor*
Wednesday evening, July 1, 1998, at 8

A CENTENNIAL TRIBUTE TO GEORGE GERSHWIN
SPONSORED IN PART BY DELOITTE & TOUCHE LLP

Selections from *Girl Crazy* — arr. Anderson
I Got Rhythm—Embraceable You—Bidin' My Time—
But Not For Me—I Got Rhythm (reprise)

Suite from *Porgy and Bess* — arr. Bennett/Courage
Prelude—Summertime—I Got Plenty of Nuttin'—
Bess, You Is My Woman Now—I Can't Sit Down—It Ain't
Necessarily So—I Loves You, Porgy—There's a Boat Dat's
Leaving Soon for New York—Oh Lawd, I'm on My Way

INTERMISSION

Strike Up the Band — arr. Green

Presenting
CAROL SLOANE
with Mike Renzi, piano, Mark Henry, bass, Fred Buda, drums

Embraceable You — arr. Renzi
Summertime — arr. Renzi
Our Love Is Here to Stay — arr. Renzi
They Can't Take That Away From Me — arr. Renzi

INTERMISSION

Love Is Sweeping the Country, from *Of Thee I Sing* — arr. Ramin

Gershwin in Love — arr. Sebesky
Love Walked In—Our Love Is Here to Stay—
Someone to Watch Over Me—The Man I Love

An American in Paris

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The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, Fifth Avenue Limousine, and Giorgio Armani.

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Among Those Present: Spaulding Rehabilitation Hospital; Marshfield 60 Plus Club; Arts Unlimited; Beth Israel Deaconess Medical Center; Dartmouth Alumni Club of Boston; Bay Berry Hill Estates; Assurance Mortgage Corporation; Norwood Scholarship Foundation, Inc.; Bucknell Alumni Club of Boston; The Inn Group; Sutherland Tours/AAA Southern New England; Hill and Barlow; Fox Hill Village; Auburn Women's Club; Revere Housing; Rhode Island Grand Opera.




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Life Care Center of Wilbraham
Wilbraham, MA
(413) 596-3111

**THE BOSTON POPS ESPLANADE ORCHESTRA**
**KEITH LOCKHART,** *Conductor*

Thursday evening, July 2, 1998, at 8

A CENTENNIAL TRIBUTE TO GEORGE GERSHWIN

Selections from *Girl Crazy* — arr. Anderson
I Got Rhythm—Embraceable You—Bidin' My Time—
But Not For Me—I Got Rhythm (reprise)

Suite from *Porgy and Bess* — arr. Bennett/Courage
Prelude—Summertime—I Got Plenty of Nuttin'—
Bess, You Is My Woman Now—I Can't Sit Down—It Ain't
Necessarily So—I Loves You, Porgy—There's a Boat Dat's
Leaving Soon for New York—Oh Lawd, I'm on My Way

INTERMISSION

Strike Up the Band — arr. Green

Presenting
CAROL SLOANE
with Mike Renzi, piano, Mark Henry, bass, Fred Buda, drums

Embraceable You — arr. Renzi
Summertime — arr. Renzi
Our Love Is Here to Stay — arr. Renzi
They Can't Take That Away From Me — arr. Renzi

INTERMISSION

Love Is Sweeping the Country, from *Of Thee I Sing* — arr. Ramin

Gershwin in Love — arr. Sebesky
Love Walked In—Our Love Is Here to Stay—
Someone to Watch Over Me—The Man I Love

An American in Paris

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The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

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**CONCORD** **$2,685,000**

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**THE BOSTON POPS ESPLANADE ORCHESTRA**
**KEITH LOCKHART**, *Conductor*
Friday evening, July 10, 1998, at 8

DOC SEVERINSEN conducting
with
LYNN ROBERTS, vocalist
and
Biff Hannon, piano; Bobby Haggart, bass; Dave Mancini, drums

PARTNERS HEALTHCARE NIGHT AT POPS

| | |
|---|---|
| Strike Up the Band | Gershwin |
| Ciribiribim | Pestalozza/Thaler |
| You Made Me Love You | Monaco/McCarthy |
| I've Heard That Song Before | Styne/Cahn |
| It's Been a Long, Long Time | Styne/Cahn |
| Trumpet Blues and Cantabile | Mathias/James |
| South Rampart Street Parade | Bauduc/Haggart |
| What's New | Burke/Haggart |
| Big Noise from Winnetka | Haggart/Bauduc/Crosby/Rodin |
| Contrasts | J. Dorsey |
| Green Eyes/Tangerine | Mendenez/Utrera/Schertzinger/Mercer |
| Woodchopper's Ball | Herman/Bishop |
| Sentimental Journey | Green/Brown/Homer |
| Begin the Beguine | Porter |
| Duke of Elegance | arr. Newsom |

INTERMISSION

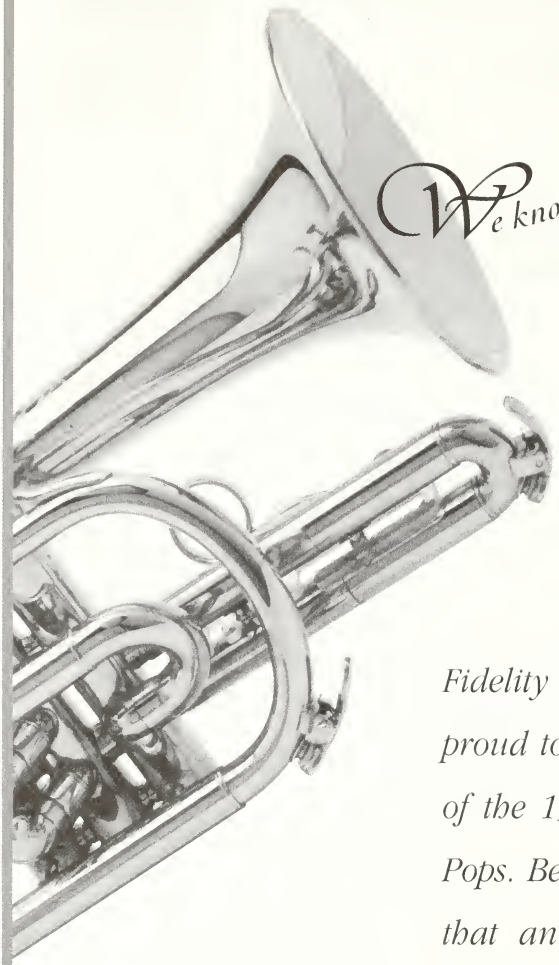
| | |
|---|---|
| I'm Gettin' Sentimental Over You | Bassman/Washington |
| Opus One | Oliver/Garris |
| On the Sunny Side of the Street | McHugh/Fields |
| Marie | Berlin |
| I Can't Get Started With You | Duke/Gershwin |
| Bubbles in the Wine | Calame/Loesser/Welk |
| Auld Lang Syne | trad. |
| Twelve O'Clock Jump | Barendse/Bens |
| Moonlight Serenade | Miller/Parish |
| Chattanooga Choo-Choo | Warren/Gordon |
| In the Mood | Garland/Razaf |
| Sing, Sing, Sing | Prima/Goodman |

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

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**THE BOSTON POPS ESPLANADE ORCHESTRA**
**KEITH LOCKHART,** *Conductor*
Saturday evening, July 11, 1998, at 8

DOC SEVERINSEN conducting
with LYNN ROBERTS, vocalist
and
Biff Hannon, piano; Bobby Haggart, bass; Dave Mancini, drums

| | |
|---|---|
| Strike Up the Band | Gershwin |
| Ciribiribim | Pestalozza/Thaler |
| You Made Me Love You | Monaco/McCarthy |
| I've Heard That Song Before | Styne/Cahn |
| It's Been a Long, Long Time | Styne/Cahn |
| Trumpet Blues and Cantabile | Mathias/James |
| South Rampart Street Parade | Bauduc/Haggart |
| What's New | Burke/Haggart |
| Big Noise from Winnetka | Haggart/Bauduc/Crosby/Rodin |
| Contrasts | J. Dorsey |
| Green Eyes/Tangerine | Mendenez/Utrera/Schertzinger/Mercer |
| Woodchopper's Ball | Herman/Bishop |
| Sentimental Journey | Green/Brown/Homer |
| Begin the Beguine | Porter |
| Duke of Elegance | arr. Newsom |

INTERMISSION

| | |
|---|---|
| I'm Gettin' Sentimental Over You | Bassman/Washington |
| Opus One | Oliver/Garris |
| On the Sunny Side of the Street | McHugh/Fields |
| Marie | Berlin |
| I Can't Get Started With You | Duke/Gershwin |
| Bubbles in the Wine | Calame/Loesser/Welk |
| Auld Lang Syne | trad. |
| Twelve O'Clock Jump | Barendse/Bens |
| Moonlight Serenade | Miller/Parish |
| Chattanooga Choo-Choo | Warren/Gordon |
| In the Mood | Garland/Razaf |
| Sing, Sing, Sing | Prima/Goodman |

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Baldwin Piano

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**THE BOSTON POPS ESPLANADE ORCHESTRA**
**KEITH LOCKHART,** *Conductor*
Sunday evening, July 12, 1998, at 7:30

CO-SPONSORED BY BAIN & COMPANY
AND THERMO ELECTRON CORPORATION

Overture to *Candide* — Bernstein

Excerpts from *Mississippi Suite* — Grofé
Old Creole Days—Mardi Gras

Simple Song, from *Mass* — Bernstein

Savannah River Holiday — Nelson

INTERMISSION

Buckaroo Holiday, from *Rodeo* — Copland

Jota No. 1 — Mendez

Oblivion — Piazolla-Vizzutti
DOC SEVERINSEN, trumpet

Malambo, from *Estancia* — Ginastera

Granada — Lara-Schifrin
MR. SEVERINSEN

INTERMISSION

*Great Film Music*

Theme from *Silverado* — Broughton

Love Theme from *Titanic* — Horner-Starobin

Flight to Neverland, from *Hook* — Williams

Classical Juke Box — Anderson

Malaqueña — Lequona-Tyzek
MR. SEVERINSEN
with Biff Hannon, piano; Mark Henry, bass; Dave Mancini, drums

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

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# A Centennial Tribute to George Gershwin

George Gershwin would have been 100 years old this year. Had he lived even a normal lifespan, rather than being cut off in his prime by a brain tumor at the age of thirty-eight, who knows what musical marvels we might have to celebrate his life and work on the occasion of his centennial? After all, Gershwin did something that no other composer has managed to do so easily and so well: he spanned the two cultures of classical and popular music in America. No other composer, before or since, created a full body of music that is so consistently welcomed from Broadway to the Met, from "Your Hit Parade" to Symphony Hall.

Gershwin's talent was recognized early—and he himself was never shy about displaying it. But given his background, as the son of hard-working Russian-Jewish immigrants growing up in his native Brooklyn and haunting the popular Yiddish theater on New York's Lower East Side, no one would have predicted the direction his talent would take. He began his professional life as a "song-plugger" and by the time he was twenty-one he had written his first full Broadway score (for *La, La, Lucille*, 1919). The following year his song "Swanee" became a sensational hit for Al Jolson and earned Gershwin $10,000 in royalties the first year. Clearly he was destined to become a "popular" composer. But already at that time, while turning out bright and flippant Broadway shows, he contributed a surprising extended number, a short opera called *Blue Monday*, and sung by African-American performers to the flossy, cheerful, empty-headed *Scandals of 1921*, a revue produced by George White. The audience



*One of the last photographs of Gershwin, taken in Seattle in 1937*

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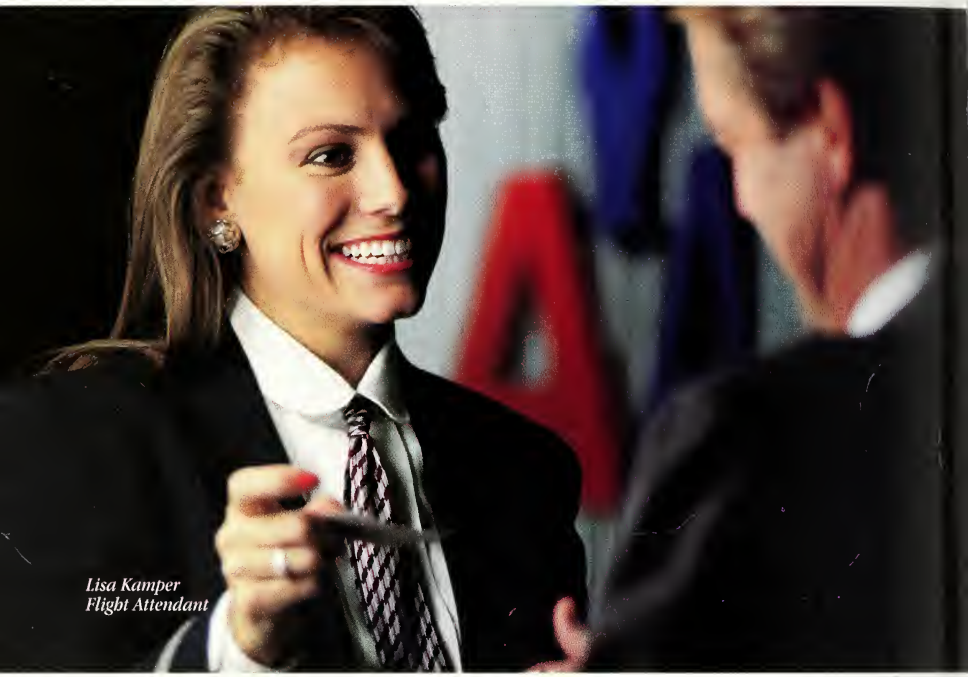
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was not prepared for a serious musical-dramatic number ending in murder as part of their light entertainment, and *Blue Monday* was dropped after a single performance.

But it showed that Gershwin was interested in more than the thirty-two bar song form of which he had already become a master. And Paul Whiteman, a bandleader who wanted to elevate the popular music of the time, remembered it. Three years later he persuaded Gershwin to write a concert piece for a special program—"An Experiment in Modern Music," he called it—to demonstrate the potential of jazz and the syncopated rhythms of the '20s. The result was called *Rhapsody in Blue*, and it made history. Suddenly, out of the world of American popular music, there was a piano concerto that sang and swung and snapped its fingers. Gershwin undertook serious study of compositional techniques and wrote more large pieces—the Concerto in F, *An American in Paris*, the Second Rhapsody, the Variations on *I Got Rhythm*—that still enjoy a welcome in the concert hall.

And still he continued to turn out one great musical after another, each filled with a string of splendid songs that caught the ear at first hearing and remained in the mind long after. From 1924, working with his brother Ira as his lyricist, Gershwin wrote *Lady Be Good* (1924), *Oh, Kay!* (1926), *Strike Up the Band* (1927, rewritten 1930), *Girl Crazy* (1930), *Of Thee I Sing* (1931), and *Let 'em Eat Cake* (1933), to name only the major shows. If he had written nothing else, Gershwin's name would still be linked with those of the other masterful songwriters of the Golden Age of the American Musical: Jerome Kern, Cole Porter, and Richard Rodgers among them.

But Gershwin still aspired to write a truly serious musical work for the stage, and he found his subject matter in a novel by a white author living in Charleston, South Carolina, dealing with life in the black community there, focusing particularly on a real character, a middle-aged handicapped man who rode around in a goat cart. This man was transmuted into the title character of Dubose Hayward's novel *Porgy* and the play based on it. Working with Hayward as librettist and Ira Gershwin as lyricist, George produced out of whole cloth a masterpiece, even today the only work yet composed that seems to be in the running when we talk about "the Great American Opera."

Following the production of *Porgy and Bess*, the Gershwin brothers went to Hollywood, where they had been invited to write the scores for a series of musical films involving one of their favorite performers, Fred Astaire (who had starred in their first big Broadway hit, *Lady Be Good*, a dozen years earlier). It was while he was in Hollywood, early in 1937, that Gershwin began to experience moments of dizziness, headaches, and general despondency. While working on a ballet for a film, *Goldwyn Follies*, he fell into a coma on July 9. Surgeons attempted to remove the brain tumor, but he died two days later. The novelist John O'Hara echoed the startled feelings of many when he said, "George Gershwin died on July 11, 1937, but I don't have to believe it if I don't want to."

And indeed, George Gershwin is not dead. From the early '20s to the turn of the millennium, his music has been loved passionately by many and performed by almost every sort of musician from the cocktail pianist at the local watering hole to musicians of the great symphony orchestras and opera houses. And his centennial gives us another chance to fall in love with his music all over again.

—Steven Ledbetter


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BEGIN THE BEGUINE
*Cole Porter (1891-1964)*

Cole Porter wrote the 1935 show *Jubilee* while on a round-the-world sea voyage with his collaborator Moss Hart. While visiting the Dutch East Indies, he heard a native dance with a rhythm that fascinated him, and he used it as the basis of a song. But the song had such an unusual form—it is far longer than any other popular song of its era—that audiences had trouble catching on to it, and it made little impression in the show. Only when clarinetist and bandleader Artie Shaw insisted on recording it simply because he happened to like it did the tune take off; Shaw's record sold two million copies, and "Begin the Beguine" was on its way to becoming one of the most popular songs of all time.

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*W.C. Handy (1873-1958)*

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rights to that piece to a publisher for a mere $50 and never saw the fortune that the song brought in. Determined to find something to match it, he recalled his own days of poverty in St. Louis and created the memorable opening line, "I hate to see de evenin' sun go down." As he later explained, "If you ever had to sleep on the cobbles down by the river in St. Louis, you'll understand the complaint." The song became a major hit when Sophie Tucker introduced it into her vaudeville act. After that it was unstoppable. It has been recorded eight or nine hundred times, arranged by Handy for every conceivable instrumental combination, and interpolated into shows and films. The Boston Pops arrangement displays the familiar song in the guise of a lively march.

**SING, SING, SING**
*Louis Prima (1911-78)/Benny Goodman (1909-86)*

New Orleans-born jazz trumpeter and vocalist Louis Prima worked mostly in New Orleans in the late '20s and early '30s, then led his own band in New York. One of his best-known creations, "Sing, Sing, Sing," was made even more popular in the version created by Benny Goodman for his famous Carnegie Hall concert—the first jazz concert ever given in that historic concert hall—in 1938. Because the famous recording made at that event has been a jazz favorite ever since, Goodman's additions to Prima's tune are now regarded as part of the piece.

**MISSISSIPPI SUITE**
*Ferde Grofé (1892-1972)*

Although Ferde (born Ferdinand) Grofé was a native of New York City, he grew up on the west coast and played for a decade in the viola section of the Los Angeles Philharmonic. But he was also active in film, theater, vaudeville, and cabaret ensembles and by 1917 had already become an arranger and pianist for bandleader Paul Whiteman. He created the sound of the Whiteman band, known through the extraordinarily popular recordings of "Avalon," "Whispering," and other songs, and secured his own reputation in 1924 when he orchestrated George Gershwin's *Rhapsody in Blue* for its premiere by the Whiteman band. For a time he taught composition and arranging at Juilliard. His own original scores were usually programmatic, depicting scenes in American life in a way that combined the sophistication of European music with the melodic and rhythmic flair of American popular styles. Few of these are much remembered, though the *Grand Canyon Suite* (1931) has always retained its popularity. The *Mississippi Suite* is perhaps his second best-known work. Translating into sound the impressions of the natural habitat, the music is evocative in the way that the best film scores are, filled with harmony and color and warm melody.

***SAVANNAH RIVER HOLIDAY***
*Ron Nelson (b.1929)*

Ron Nelson studied at the Eastman School of Music in the days when Howard Hanson was director; he teaches at Brown University. *Savannah River Holiday* is his best-known work, a bright and lively overture that put him in great demand for other similar pieces. The score does not quote from any actual American tunes, but its two kinds of music, described by the composer as "gay and reckless" on the one hand, "quiet and reflective" on the other, provide a full range of festive images.

—S.L.

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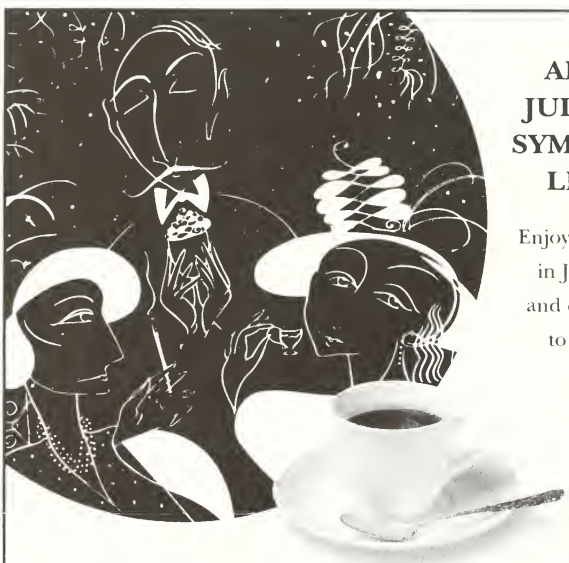


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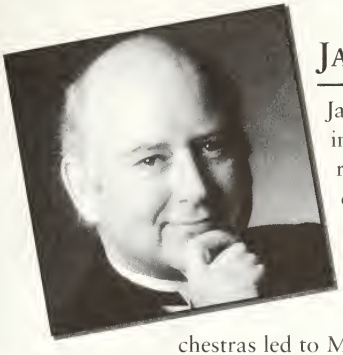


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## James Orent

James Orent has performed as a conductor and violinist in music ranging from symphonic, ballet, and opera, to rock, film, and commercial recordings. He made his conducting debut at the age of eighteen with Stravinsky's *Symphony of Psalms*. Recent successful debuts with the Boston Pops Esplanade Orchestra and Boston's Pro Arte Chamber Orchestra as well as with the INTELEC '96 Pops and Newbury Chamber orchestras led to Mr. Orent's Christmas Pops debut in December 1997, when he conducted the BPEO in concerts at UNH Durham with New Hampshire Governor Jeanne Shaheen and at the Mohegan Sun Casino in Connecticut. In the fall of 1997 he made his debut with the Boston Festival Pops Orchestra at "Aspenworld '97"; he will lead that ensemble again in August with guest artists the Pops Jazz Ensemble. This past season Mr. Orent gave master classes in conducting and performance for MIT's IAP Symphony and the Westwood (Massachusetts) "Music in the Schools" program. He has served as cover conductor for Keith Lockhart at Symphony Hall and on six tours of the United States, Japan, and Korea and recently became music advisor to the Nashua Symphony's Board of Directors. Mr. Orent won his Buffalo Philharmonic Orchestra audition by unanimous decision in the semifinal round, earning national recognition and his first residency as Affiliate Artists Conducting Assistant with the Erie Philharmonic Orchestra (funded by the NEA and the Martha Baird Rockefeller Fund). Mr. Orent has served as music director of the Erie (Pennsylvania) Ballet, Holyoke College Civic Orchestra, and Asparagus Valley Contemporary Music Ensemble; as guest conductor of the Spokane Symphony's Washington Chamber Orchestra and Hartford Ballet; as assistant conductor of the New Hampshire Symphony Orchestra, the Leonard Bernstein Festival of American Music, and the Springfield (Massachusetts) Symphony Orchestra; as score reader for WGBY-TV (a PBS affiliate) broadcasts; and as guest conductor with college, conservatory, and youth orchestras. Flying and skydiving are also avid interests. In the mid-1980s Mr. Orent barnstormed the east coast, skywriting and banner-towing in World War II vintage aircraft. He holds both the Airline Transport Pilot Certificate and the United States Parachute Association's Advanced Skydiver License and is a member of "POPS," the Parachutists Over Phorty Society. Born in Boston, James M. Orent graduated *magna cum laude* from Amherst College, where he won the Sundquist Prize for performance and composition. He studied conducting with Charles Bruck at the Pierre Monteux Domaine School, with Otto Werner Mueller at the Yale School of Music, and at the Tanglewood Conducting Seminar, where he was conducting assistant to Sam Wanamaker for the BSO's production of *Oedipus Rex*. Mr. Orent's principal violin teachers were Phillipp Naegele of the Marlboro Festival and Stanley Benson of the Boston Symphony Orchestra.



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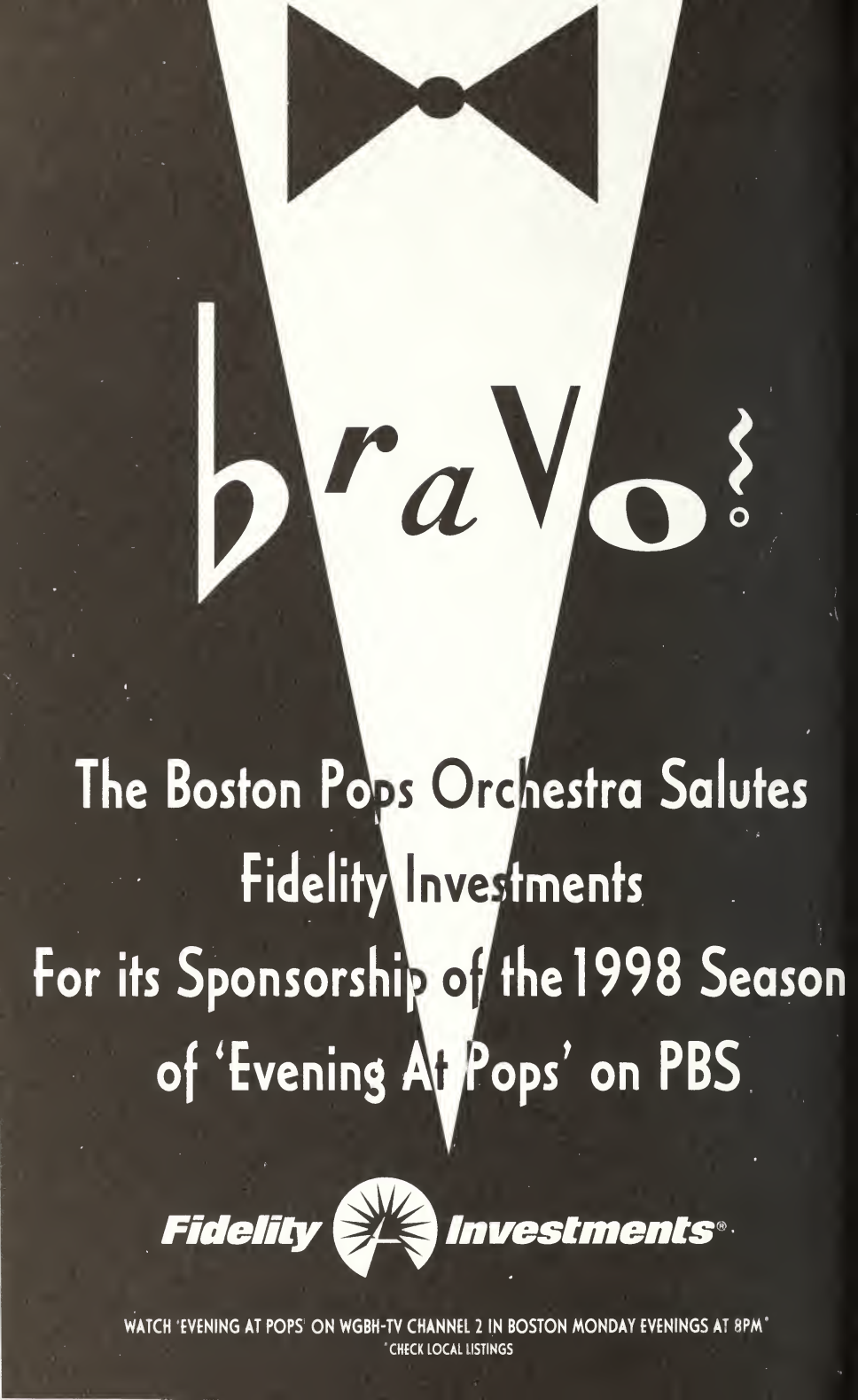
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## Carol Sloane

Born in Providence, Rhode Island, in 1937, Carol Sloane began singing professionally at age fourteen with Ed Drew's band. Other early career highlights include a two-year stint with the Les and Larry Elgart Orchestra and being invited to join the (Dave) Lambert, (Jon) Hendricks, and Ross Vocal Trio as a substitute for Annie Ross. At her 1961 Newport Jazz Festival debut Ms. Sloane amazed the audience with an *a cappella* version of "Little Girl Blue" when her pianist drew a blank on a verse. This performance led to many club dates, including a two-week engagement opening for Oscar Peterson at New York's Village Vanguard, television appearances (including "The Tonight Show" with Johnny Carson), and a recording contract with Columbia Records, resulting in her first album, *Out of the Blue*. During the 1960s Ms. Sloane toured the night club circuit, sharing the stage with Bill Cosby, Woody Allen, Lenny Bruce, and Richard Pryor. By the end of the 1960s, however, the rising popularity of other musical styles meant limited opportunities for jazz singers. Ms. Sloane moved to Raleigh, North Carolina, where she worked as a legal secretary. In 1977 she returned to New York for a short time, learning from legendary pianist Jimmy Rowles before returning to North Carolina. From 1981 to 1985 Ms. Sloane worked there at a local supper club, booking other jazz artists, and hosted a North Carolina-based public radio show, all the while recording albums in Japan. She made her return to the singing world in 1988 through the urging of Boston jazz room manager Buck Spurr, whom she married the following year. Her radio experience helped her land a regular time slot as a disc jockey on Boston's WGBH-FM and in 1991 she signed with Concord Jazz, fulfilling a longtime dream. Her records for that label, *Heart's Desire*, *Sweet & Slow*, *When I Look in Your Eyes*, *The Songs Carmen Sang*, and *The Songs Sinatra Sang*, have all garnered considerable critical acclaim. For her most recent album, *The Songs Ella & Louis Sang*, Ms. Sloane collaborated with legendary trumpeter/singer Clark Terry. The project evolved out of the 1996 all-star tribute to Ella Fitzgerald at Carnegie Hall, during which the two performed a couple of duets. Ms. Sloane suggested they record together and the recording became an homage to two of jazz's greatest singers, Ella Fitzgerald, and her most spririted recording partner, trumpeter Louis Armstrong. In 1995 Carol Sloane was named one of the top female jazz vocalists of the year by *Downbeat* Magazine and she opened for Ray Charles at the Newport Casino JVC Festival. In addition to performing in Boston and throughout the east coast, Ms. Sloane travels annually to Japan, where she is in constant demand during the festival season; there is a Tokyo-based Carol Sloane Fan Club. Ms. Sloane is making a return Boston Pops appearance, having made her debut at the January 1998 Gershwin tribute concerts.


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## Doc Severinsen

One of today's most dynamic instrumentalists, Doc Severinsen returns to Symphony Hall this week, appearing as both conductor and soloist in Boston Pops concerts. Mr. Severinsen travels the country performing in symphonic, jazz, and big band concerts, making recordings and commercials, plus designing and manufacturing trumpets. During this season alone, he will conduct and perform at more than seventy concerts in forty cities, traveling more than 200,000 miles through twenty states. Well-known to television audiences as the *Tonight Show*'s flamboyant Grammy Award-winning musical director, Doc Severinsen has established a multidimensional career, also serving as Principal Pops Conductor of the Minnesota Orchestra, the Milwaukee Symphony, the Buffalo Philharmonic, and the Phoenix Symphony. He performs jazz and big band tunes with the acclaimed former Tonight Show Band, now known as Doc Severinsen and His Big Band, which recently completed a fourteen-city tour of the Northeast United States. His many Boston Pops appearances include performances as both conductor and soloist. Mr. Severinsen has recorded more than thirty albums, ranging in style from big band to jazz fusion to classical. His most recent, *The Very Best of Doc Severinsen* (Amherst) reprises fifteen of his signature pieces. His other recent recordings include a collaboration with the Cincinnati Pops entitled *Unforgettably Doc* (Telarc) and the Grammy-nominated *Once More With Feeling* (Amherst). In addition to performing, Mr. Severinsen, in partnership with Dick Akright, has designed a limited-production instrument. Christened the "Bel Canto," it has been designed for the professional player to encompass the best of Old World craftsmanship and modern technology. Doc Severinsen's success dates back to his childhood hometown of Arlington, Oregon. Nicknamed "Little Doc" after his dentist father, he originally wanted to play the trombone; however, his father, a gifted amateur violinist, urged him to study violin. The younger Severinsen insisted on the trombone, but had to settle for the only horn available in their small community —a trumpet. At the age of seven, he was invited to join the high school band, and at twelve he won the Music Educators' National Contest. While still in high school, he was hired to go on the road with the Ted Fio Rito Orchestra. After completing his education and serving in the Army, Mr. Severinsen toured with the Tommy Dorsey, Benny Goodman, and Charlie Barnet bands. He finally settled in New York as an NBC staff musician in 1949, joining the Tonight Show Orchestra in 1962, and becoming the musical director in 1967. Somewhere the "Little" was lost, but "Doc" stayed and became known to audiences across America.



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## Lynn Roberts

One of the few singers to bridge the decades, Lynn Roberts has provided a flow of wonderful music from the big band era to the present. Born Leonore Theresa Raisig in Brooklyn, New York, in 1935, Lynn Roberts began performing in vaudeville at age eight. At fifteen, she was chosen out of sixty candidates for a singing job with Charlie Spivak's band. Ms. Roberts spent one year with that band, a year with Vincent Lopez, five years with Tommy and Jimmy Dorsey, ten years with Benny Goodman, and four years with Harry James. She has the distinction of being the only "girl singer" to have sung with all these superstar bandleaders. In addition, she shared the spotlight with Sammy Kaye for a year and a half on the ABC show *Music from Manhattan*, and sang with the Pied Pipers for many years. Ms. Roberts has sung throughout the United States, Europe, Japan, and Israel. Many famous clubs became routine stops on her busy schedule: the Cafe Rouge at Manhattan's Statler Hotel, the Coconut Grove and the Palladium in Los Angeles, and the renowned Paramount Theatre in New York, where she appeared with the Dorsey Brothers and Frank Sinatra. In 1978, producer Michael Bennett featured her as "Marlene," the girl singer in the Broadway production of *Ballroom*. In recent years, she has performed with the symphony orchestras of Buffalo, Palm Beach, Corpus Christi, and Albuquerque, at jazz festivals, on major cruise lines, and in television specials. She has teamed with Doc Severinsen (another Tommy Dorsey alumnus) for a big band tribute. In her new compact disc, *The Men in My Life*, she is accompanied by Reunion, a big band made up of musicians from the Air Men of Note and the U.S. Navy Commanders.

### Mark Your Calendars: "Concert for the Cure" October 4, 1998

On Sunday, October 4, 1998, Seiji Ozawa will lead members of the Boston Symphony Orchestra with guest pianist André Previn in Boston's second "Concert for the Cure," a benefit performance to raise funds for breast cancer research. Each year, a distinguished scientific jury will award a total of $300,000 over three years to a young, independent medical scientist working in the Boston area, in the belief that young, highly trained medical scientists possess the new ideas and untapped energy needed for research to help understand the cause and improve the management of breast cancer. The first "Concert for the Cure" raised $245,000, with 82% going directly to research. In 1998, Concert for the Cure, Inc., expects to raise $283,000, with 85% going directly to research. Participants in this project include members of the BSO, area hospitals including the Dana-Farber Cancer Institute, Brigham and Women's Hospital, and Massachusetts General Hospital, and dedicated individuals who are donating their time and energy. The Honorary Chairs for the event are BSO Music Director Seiji Ozawa, New England Patriots Foundation President Myra Kraft, Dr. Timothy Johnson, WBZ-TV's Joyce Kulhawik, and James Taylor. For more information, please call (617) 262-3424.




# BSO 2000

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Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org), which not only provides up-to-the-minute information about all the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts on-line. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site is a virtual-reality tour of the orchestra's home, Symphony Hall. Since the BSO web site is updated on a regular basis, to include Boston Pops and Tanglewood information as well as any program changes, we invite you to check in frequently.

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NEC has proudly supported the Boston Symphony Orchestra's tours throughout Asia, Europe, and North and South America since 1986. No matter where they perform, the Boston Symphony Orchestra musicians, together with Maestro Ozawa, impress audiences with their brilliant performances, and have captured the hearts of music lovers all over the world.



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TDK is committed to nurturing an appreciation for art and culture among young people. To this end, the company is proud to have created the "Free Tickets For Children" program at Tanglewood, now in its tenth year. It is our hope that this program will help expose a new generation of listeners to the wonder of great classical music performed by a world-class orchestra.

# BSO 2000

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THE BSO'S WEB SITE (http://www.bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

HOW TO GET POPS TICKETS: Tickets for the entire Boston Pops season at Symphony Hall, which runs from May 6 through July 12, are on sale now. The Box Office is open from 10 a.m. to 6 p.m., Monday through Saturday, and through the first intermission on concert nights; on Sunday, the Box Office opens at 1 p.m. American Express, MasterCard, VISA, personal checks, and cash are accepted. To charge tickets on a major credit card, or to make a reservation and send payment by check, call SymphonyCharge at (617) 266-1200, Monday through Saturday between 10 a.m. and 6 p.m. To order tickets on-line, visit the Boston Pops web site at www.bso.org. There is a $3 handling fee for each ticket ordered by phone or on-line. Send mail orders to the Symphony Hall Box Office, Symphony Hall, Boston, MA 02115, with payment and a self-addressed, stamped envelope, or fax orders to (617) 638-9400. There is a $2.50 handling charge per mail or fax order. Ticket prices are $47, $41, $33, $29.50, $26, $16.50, and $13. Good seats are still available.

**PLEASE NOTE: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.**

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THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

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FOR PATRONS WITH DISABILITIES, an access service center, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call VOICE (617) 266-1200 or TTD/TTY (617) 638-9289.

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LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open through the Boston Pops season for one hour before each concert and during the intermissions. The shop carries BSO, Pops, and musical-motif merchandise and gift items such as recordings, apparel for adults and children, calendars, coffee mugs, jewelry, and posters. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room in the Massachusetts Avenue corridor. All proceeds benefit the Boston Symphony Orchestra. For daytime hours, merchandise information, and mail order service, please call (617) 638-9383.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

PARKING for evening Pops concerts is available for $5 at the Prudential Center Garage, courtesy of R.M. Bradley and Co. and The Prudential Realty Group. Enter after 5 p.m., exit by 1 a.m., and present your ticket stub when exiting. The Uptown Garage at 10 Gainsborough Street next to the New England Conservatory offers discounted parking ($6 with ticket stub) for all Pops concerts. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available.

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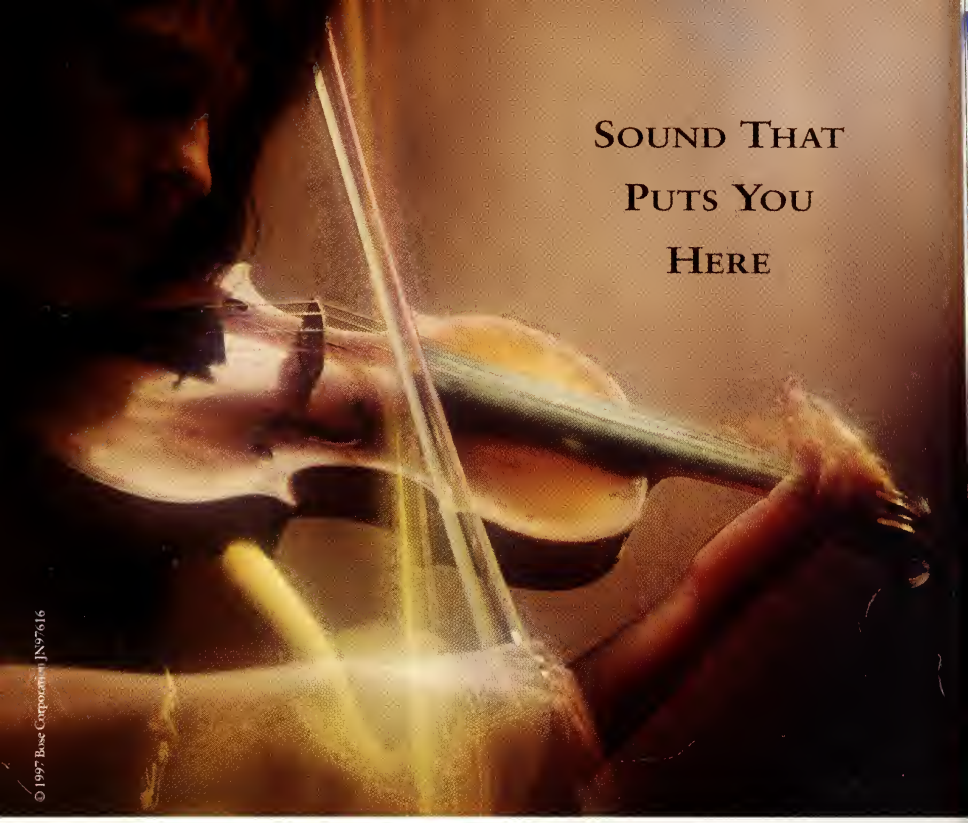
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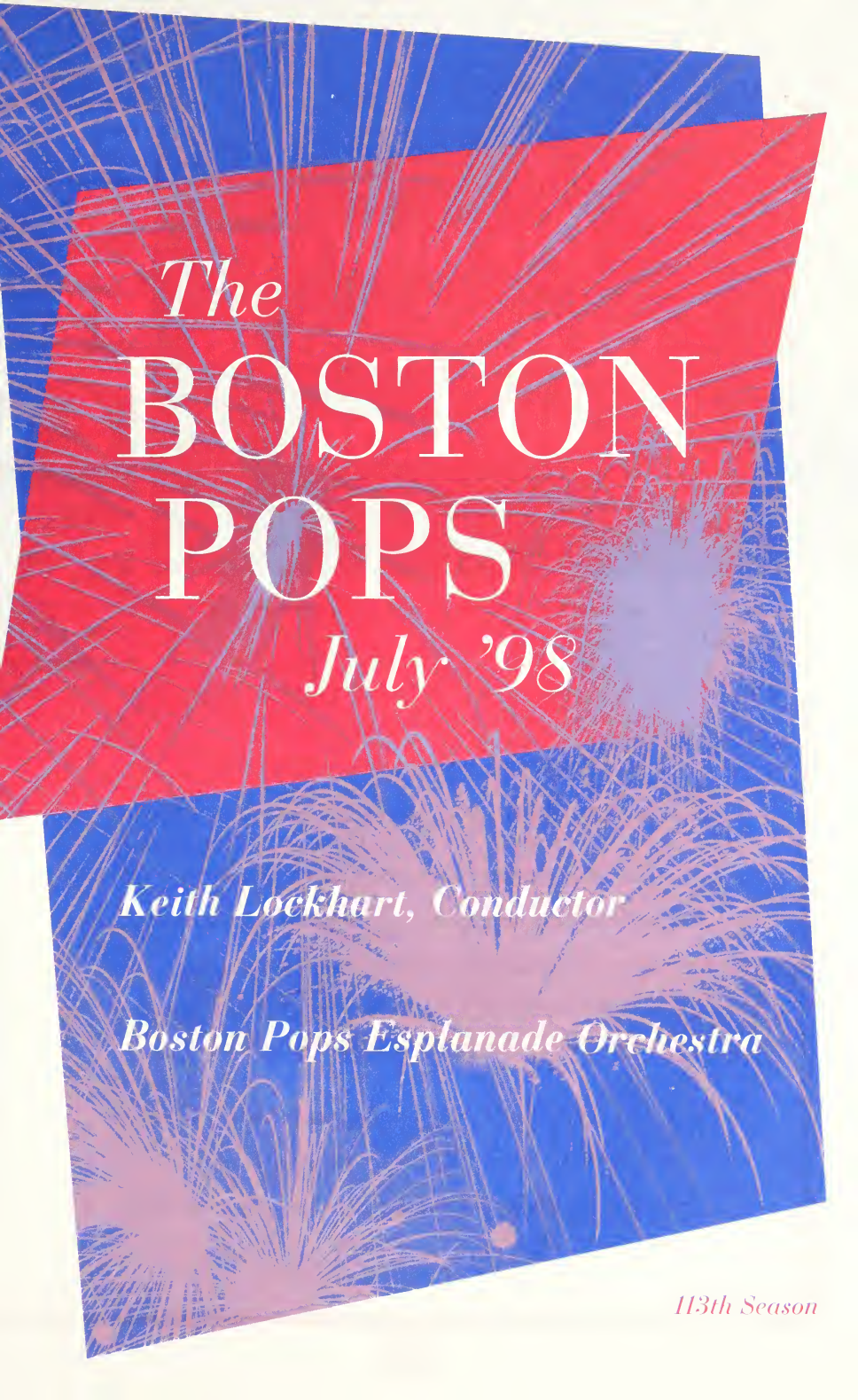
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# The Boston Pops

In 1881, Henry Lee Higginson, the founder of the Boston Symphony Orchestra, wrote of his wish to present in Boston "concerts of a lighter kind of music." The first Boston Pops concert, on July 11, 1885, represented the fulfillment of his dream. Called the "Promenade Concerts" until 1900, they combined light classical music, tunes from the musical theater, and an occasional novelty number. Allowing for some changes of taste over the course of a century, the early programs were remarkably similar to the Pops programs of today.

Pops concerts are performed by the Boston Pops Orchestra, which is composed of members of the Boston Symphony Orchestra (except for twelve of the principal players, who tour during the Pops season as the Boston Symphony Chamber Players), and by the Boston Pops Esplanade Orchestra, made up of other Boston-based musicians. Both the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra represent the city of Boston on tour. The Boston Pops Orchestra has appeared at the White House and at the Lincoln Memorial; John Williams led the Boston Pops Orchestra on tours of Japan in June 1990 and June 1993. The Boston Pops Esplanade Orchestra has made six tours of United States summer festivals and in November 1987 visited Japan with Mr. Williams. Keith Lockhart has led five national tours with the BPEO and in June 1977 made his first overseas tour as Boston Pops Conductor, leading the BPEO on tour to Japan and Korea.

The history of the Boston Pops was for many years linked with the name of Arthur Fiedler, who in 1930 became the eighteenth conductor of the Boston Pops and the first who was American-born. One of Fiedler's great dreams was to establish a series of free outdoor orchestral concerts for the people of Boston. In 1929, this dream became a reality when he organized the first Esplanade Concerts, which took place on the banks of the Charles River. Fiedler's Esplanade concerts were eventually absorbed by the Boston Symphony Orchestra organization.

Following the death of Arthur Fiedler in 1979, the Boston Foundation and the Boston Symphony Orchestra created the Arthur Fiedler Esplanade Concerts Fund in honor of Mr. Fiedler and his founding in 1929 of the free concerts tradition. Contributions to the fund came from hundreds of donors whose gifts were matched on a one-to-one basis by the foundation until the fund reached its goal of $1 million. The income from this permanent fund, held in trust by the Boston Foundation, is used exclusively to help defray the costs of these concerts, and each year the Boston Symphony Orchestra designates one of the Esplanade Concerts "The Arthur Fiedler Concert." The Metropolitan District Commission, which so generously provides the Hatch Shell, meets a portion of the security, clean-up, and amplification expenses; however, there still remains a substantial deficit that requires funding on an annual basis. Audience members who wish to help the Boston Symphony Orchestra meet these costs and to keep a unique community tradition alive should send their contributions (tax-deductible as provided by law) to the Boston Pops Fund, Symphony Hall, 301 Massachusetts Avenue, Boston, MA 02115.

Special thanks to the National Endowment for the Arts and the Massachusetts Cultural Council for their continued support of the Boston Symphony Orchestra and the Boston Pops.



# Keith Lockhart

Keith Lockhart is the twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Now in his fourth Pops season, Mr. Lockhart has conducted more than 200 concerts; made twenty television shows; made his Carnegie Hall debut with the Boston Pops Orchestra; and led five national tours and his first overseas tour with the Boston Pops Esplanade Orchestra. In 1998 he will lead two BPEO tours, a summer tour of the Midwestern United States and a December holiday tour across the United States, followed by a tour to Florida and the Southeast. This season includes performances of Mr. Lockhart's first-ever commission for the Boston Pops, Dan Welcher's *Spumante*. In February Keith Lockhart and the Boston Pops Orchestra released their third recording, *The Celtic Album*. Their first two albums—*Runnin' Wild: The Boston Pops Play Glenn Miller*, released in 1996, and last spring's *American Visions*—both received critical and popular acclaim. A Christmas album recorded last December is scheduled for release this fall.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he still holds. In January 1998, Mr. Lockhart was appointed Music Director of the Utah Symphony, effective with the 1998-99 season. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky.

Prior to his Boston Pops debut in June 1993, Keith Lockhart worked with singers Mandy Patinkin and Mel Tormé. As a guest artist, Mr. Lockhart has conducted the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Toronto Symphony, the Cleveland Orchestra, and the Los Angeles Chamber Orchestra; he is a frequent guest conductor with the Naples (Florida) Philharmonic. Notable recent guest conducting appearances include the Montreal Symphony, Colorado Symphony, Minnesota Orchestra, Singapore Symphony, National Arts Center Orchestra, New England Conservatory Symphony Orchestra, Hudson Valley Philharmonic, Phoenix Symphony, the St. Paul Chamber Orchestra, Philadelphia Orchestra, and Dallas Symphony. He also conducted his Cincinnati Chamber Orchestra on several occasions and made his debut last summer with the New York Philharmonic. Upcoming engagements include debuts with the orchestras of Seattle, Vancouver, Buffalo, Milwaukee, and Taipei, as well as returns to the podium in Montreal, Toronto, Singapore, and St. Paul.

With his appointment to the position of Boston Pops Conductor, Keith Lockhart succeeded John Williams, who held that position from 1980 to 1993. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In addition, he serves as a "godparent" for the Emily A. Fifield Elementary School in Dorchester as part of the Boston Music Education Collaborative. In May 1996, Mr. Lockhart was awarded an honorary doctorate from the Boston Conservatory.

### AMERICA

My country 'tis of thee, sweet land
of liberty, Of thee I sing.
Land where my fathers died!
Land of the Pilgrim's pride!
From ev'ry mountain side,
Let freedom ring!

### AMERICA THE BEAUTIFUL

O beautiful for spacious skies,
For amber waves of grain.
For purple mountain majesties, above
the fruited plain.
America! America! God shed his grace
on thee,
And crown thy good with brotherhood
From sea to shining sea.

### YANKEE DOODLE

Oh! Yankee Doodle came to town
a-ridin' on a pony
He stuck a feather in his hat and called
it macaroni.
Yankee Doodle keep it up, Yankee
Doodle dandy.
Mind the music and the step and with
the girls be handy.

### I'M A YANKEE DOODLE DANDY

I'm a Yankee Doodle dandy, a Yankee
Doodle do or die.
A real live nephew of my Uncle Sam,
Born on the Fourth of July.
I've got a Yankee Doodle sweetheart,
she's my Yankee Doodle joy.
Yankee Doodle came to town,
a-ridin' on a pony,
I am a Yankee Doodle boy.

### THIS LAND IS YOUR LAND

This land is your land, this land is my
land
From California to the New York island,
From the redwood forest to the Gulf
Stream waters;
This land was made for you and me.

*Words and music by Woody Guthrie*
*TRO-©1956-1958-1970 Ludlow Music, Inc., New York*
*Used by permission.*

### YOU'RE A GRAND OLD FLAG

You're a grand old flag, you're a high
flying flag.
And forever in peace may you wave;
You're the emblem of the land I love,
The home of the free and the brave.
Ev'ry heart beats true, Under red, white,
and blue,
Where there's never a boast or brag;
But should old acquaintance be forgot,
Keep your eye on the grand old flag.

### GOD BLESS AMERICA

*by Irving Berlin*

God bless America, land that I love.
Stand beside her and guide her
Through the night with the light from
above.
From the mountains, to the prairies,
To the oceans, white with foam,
God bless America, my home sweet
home.
God bless America, my home sweet
home.

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*—arranged by Richard Hayman*

## "Survey Says": You May Win a Table at Christmas Pops!

Complete our brief survey of Esplanade Concert patrons and your name will be entered in a drawing for a free table (five seats) at a December 1998 Christmas Pops concert at Symphony Hall.

**THE BOSTON POPS ESPLANADE ORCHESTRA**
**KEITH LOCKHART,** *Conductor*

Friday evening, July 3, 1998, at 8

THE ESPLANADE
with special guests
MELISSA MANCHESTER
BUCKWHEAT ZYDECO
CAST MEMBERS FROM "RAGTIME"
and members of
THE TANGLEWOOD FESTIVAL CHORUS, John Oliver, conductor, and
THE BOSTON POPS GOSPEL CHOIR, Charles Floyd, conductor

**SPONSORED BY AMERICAN EXPRESS**

The Star-Spangled Banner — Smith/Key

SERGEANT DANIEL M. CLARK, baritone

South Rampart Street Parade — Allen/Bauduc/Haggart-May

Selections from *Ragtime* — Flaherty/Ahrens-Brohn

Ragtime—Back to Before—Wheels of a Dream—
Wheels of a Dream (reprise)

STEPHEN FLAHERTY, MARIN MAZZIE,
DARLESIA CEARCY, ALTON FITZGERALD WHITE

Appalachian Morning — Halley-P.Williams

*Remembering Frank Sinatra*

Strangers in the Night — Kaempfert/Snyder/Singleton
New York, New York — Kander/Ebb/Byers

Allons à Boucherie — Dural-Hollenbeck
Hey, Good Lookin' — Williams-Dural/Hollenbeck
Hard to Stop — Dural-Hollenbeck

BUCKWHEAT ZYDECO

Stanley "Buckwheat" Dural, Jr., accordian and vocals
Lee Allen Zeno, bass, Kevin Menard, drums, Reginald Dural, rubboard,
Ray Mouton, guitar

INTERMISSION

Love Is Sweeping the Country, from *Of Thee I Sing* — Gershwin-Ramin

A Tribute to George Gershwin

MELISSA MANCHESTER

Peter Hume, music director and guitar, Frank Strauss, piano,
Cliff Hugo, electric bass, Bob Harsen, drums

Patriotic Sing-Along — arr. Hayman

America—America the Beautiful—Yankee Doodle—
I'm a Yankee Doodle Dandy—This Land Is Your Land—
You're a Grand Old Flag—God Bless America

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, Fifth Avenue Limousine, and Giorgio Armani.

**The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon, and Fidelity Investments.**

## Daniel M. Clark

Sergeant Daniel M. Clark has been singing for the Massachusetts State Police at ceremonies, political functions, inaugurations, and funerals since graduating from the Academy in 1985. Sergeant Clark has performed at Foxboro Stadium for the New England Patriots and New England Revolution, at Fenway Park for the Boston Red Sox, and annually in Hopkinton to start the Boston Marathon. In 1990 he was introduced to Boston Pops Associate Conductor Laureate Harry Ellis Dickson by former Governor Michael Dukakis, who had heard Sergeant Clark perform at the funeral of a fallen trooper. In August 1993 Mr. Dickson invited Sergeant Clark to sing "America the Beautiful" on the 100th anniversary of the song during the annual "Pops by the Sea" concert in Hyannis on Cape Cod. Since then Sergeant Clark has appeared with Mr. Dickson in Hyannis, singing patriotic and American songs. As a result of his 1994 performance, which was attended by Arnold Schwarzenegger and Maria Shriver, Sergeant Clark was asked by Arnold to open the 1995 Schwarzenegger Classic in Columbus, Ohio. Sergeant Clark and his wife Mary, a coloratura soprano, perform as members of the Boston Bel Canto Opera and as a duo in concerts around the region. This week's performances marks Sergeant Clark's second appearance on the Esplanade with the Boston Pops Esplanade Orchestra.

## Stephen Flaherty

Composer Stephen Flaherty, along with lyricist Lynn Ahrens, won the 1998 Tony Award for Best Score for *Ragtime*. His other Broadway credits include *Once on This*




*Island* (eight Tony nominations, including Best Musical and Best Score; 1995 Olivier Award for London's Best Musical) and *My Favorite Year* (Lincoln Center Theatre), both collaborations with Ms. Ahrens. In addition, he composed the music for *Lucky Stiff* (off-Broadway and London) and for the animated feature *Anastasia*, also with Ms. Ahrens as lyricist. Mr. Flaherty also wrote the incidental music for Neil Simon's new play, *Proposals*. His concert pieces of suites from *Ragtime* and *Anastasia* were recently premiered by the Hollywood Bowl Orchestra. Mr. Flaherty is a member of the new theatre company, The Drama Dept., and of the Dramatists Guild.

## Marin Mazzie

1998 Tony nominee (Leading Actress in a Musical) Marin Mazzie originated the role of Mother in the workshop and world premiere production of *Ragtime*. For her portrayal of Clara in the Stephen Sondheim/James Lapine musical *Passion* she also received a Tony nomination and went on to repeat the role in the film version for PBS. Ms. Mazzie's other Broadway credits include *Into the Woods*, *Big River*, and the City Center Encore production of *Out of This World*. Her off-Broadway credits include *The Trojan Women*, *A Love Story*; she also appeared off-Broadway and on the national tour of *The World Goes Round*. Among her extensive regional credits are Nellie in *South Pacific*, Beth in *Merrily We Roll Along*, and Sarah in *Guys and Dolls*. Her recordings include *Songs From Ragtime* (RCA), *Passion* (Angel), *Out of This World* (DRG), and *I Was Looking at the Ceiling, and Then I Saw the Sky* (Nonesuch).

## Darlesia Cearcy

Singer, actress, and dancer Darlesia Cearcy, who portrays Sarah in *Ragtime*, recently returned to the United States from an extended stay in Europe. There she initiated her recording career, performing the single "Everlasting" on London MTV's "most wanted" and receiving a nomination for a VIVA Television Award. Ms. Cearcy made her Broadway debut in *The Goodbye Girl*. Other theatre credits include the Acid Queen in *The Who's Tommy*, *Once on This Island*, and productions of *Little Shop of Horrors*, *West Side Story*, and *Evita*; she was also featured with the Theatre Under the Stars. Her operatic performances include *Samson et Dalila* and *Hansel and Gretel* with Houston Grand Opera. Ms. Cearcy is also a classically trained ballet dancer of the Houston Ballet. She participated in the Oscar Hammerstein tribute *Some Enchanted Evening* (on PBS's "Great Performances") and has appeared in the films *Rush* and *The Challenger*.

## Alton Fitzgerald White

Alton Fitzgerald White performed the role of Coalhouse Walker, Jr., in *Ragtime* for five months in Toronto. An original Broadway cast member of *Miss Saigon*, Mr. White was featured on Broadway as The Hawker in *The Who's Tommy* and starred in both the Broadway and original London productions of *Smokey Joe's Cafe* (his West End debut). Mr. White also starred as Jackie Robinson in the Chicago production of *The First*, for which he received a best actor nomination for the Joseph Jefferson Award. Among his other credits are *Dreamgirls*, *Once on This Island*, and principal roles at such regional theatres as the McCarten and Goodman Theatres. Mr. White has performed his acclaimed solo act at many New York clubs and recently completed a starring role in his first film, the independent feature *Speed Walking*.



## Buckwheat Zydeco

Buckwheat Zydeco is the primary ambassador of the accordion-powered Creole dance music known as zydeco. The band's new website (www.buckwheatzydeco.com) marks zydeco's first official move onto the Internet. Buckwheat Zydeco is also the first zydeco band to land a major record label deal, the first to perform on a national television show, the first to have its music featured in major motion pictures, television shows, and national commercials, and the first to record with top rock musicians and introduce zydeco to the music mainstream. The band's leader, Stanley "Buckwheat" Dural, Jr., was born in 1947 in Lafayette, Louisiana, a close-knit community where many black people express their Creole heritage by speaking French and by playing and dancing to zydeco. This hybrid genre blends Afro-Caribbean rhythms, plus blues, with soul, rock, country, and the French-rooted Cajun music of the Creoles' white neighbors. The son of a zydeco accordionist, Mr. Dural began his professional career as an R&B sideman, and in 1971 began leading his own R&B band, Buckwheat and the Hitch-hikers. In the mid-'70s, as the demand grew for zydeco bands, Mr. Dural played organ for the "King of Zydeco," the late Clifton Chenier. After three years of touring, recording, and accordion apprenticeship, Mr. Dural left in 1979 to lead his own group, Buckwheat Zydeco and the Ils Sont Partis Band. In 1987 he signed with


**Celebrate Seiji Ozawa's 25th with Beethoven's 9th**

A Free BSO Concert on Boston Common

Sunday, September 27, 4PM

Seiji Ozawa

Boston Symphony Orchestra

Christine Goerke, soprano • Florence Quivar, mezzo-soprano
Frank Lopardo, tenor • José van Dam, bass-baritone
Tanglewood Festival Chorus, John Oliver, conductor

BEETHOVEN Symphony No. 9

This free performance is an expression of thanks to the greater-Boston community that has supported Mr. Ozawa during his 25 years with the orchestra.

Island Records, becoming the first zydeco artist to appear on a major label and earning the band's fourth Grammy nomination. Since that time, the group has toured constantly, headlining at major venues and sharing stages with major artist such as U2 and Eric Clapton. The band performed at both of President Clinton's inaugurals and Mr. Dural was featured in the closing ceremonies of the Atlanta Olympics before a worldwide audience of three billion. Buckwheat Zydeco has also made numerous national television appearances, including "Late Night with David Letterman, the "Today" show, and the CBS Morning News. Another first for Buckwheat Zydeco was the release of the children's album *Choo Choo Boogaloo* (Music for Little People), which has won numerous awards and rave reviews. The May 1997 album *Trouble* showcases the skilled players within the Ils Sont Partis Band and marks a return to the live-on-the-bandstand feel of the zydeco and R&B dance halls where Buckwheat first learned his craft.



## Melissa Manchester

Grammy winner Melissa Manchester was born in New York, where her father was a bassoonist in the Metropolitan Opera Orchestra. She studied acting at the High School of Performing Arts; after graduating, she entered New York University, where she enrolled in a songwriting class taught by Paul Simon. She landed a staff writing job at Chappell Music and performed as a solo singer/pianist in clubs. She became a backup singer for Bette Midler (one of the original Harlettes) and during this time fulfilled her childhood fantasy of playing New York's Carnegie Hall. Six months later, Ms. Manchester had her own recording contract and shortly thereafter was herself a headliner at Carnegie Hall. Her first two albums, *Home to Myself* and *Bright Eyes*, positioned her as dynamic new talent, and her gold album *Melissa* launched the smash hit single "Midnight Blue." In 1980 she became the first artist in the history of the Academy Awards to have two nominated movie themes (from *Ice Castles* and *The Promise*) in a given year. The song "You Should Hear How She Talks About You" from the album *Hey Ricky* earned Ms. Manchester a 1982 Grammy award for Best Female Vocalist. In 1989 she paid tribute to the singers who influenced her with the album *Tribute*. She combined her acting and singing in the recurring role of Blossom's mother Maddy on the hit television series "Blossom" and reunited with Bette Midler in the film *For the Boys*. In 1990 she performed with the Boston Pops Orchestra under the direction of John Williams in a concert taped for PBS's "Evening at Pops." In another career first, Ms. Manchester wrote a musical that appeared off-Broadway. Entitled *I Sent a Letter to My Love*, the show and score were both critically acclaimed. For her 1997 compilation album, *The Essence of Melissa Manchester*, she hand-picked some of her favorite selections from her thirteen Arista albums.

## Tanglewood Festival Chorus
## John Oliver, Conductor

Organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center, the Tanglewood Festival Chorus marked its twenty-fifth anniversary in April 1995. In December 1994, in its first performances overseas, the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan. This past February, singing from the General Assembly Hall of the United Nations in New York, the Tanglewood Festival Chorus represented the United States when Seiji Ozawa conducted the Winter Olympics Orchestra with six choruses on five continents, all linked by satellite, in the "Ode to Joy" from Beethoven's Ninth Symphony to close the Opening Ceremonies of the 1998 Winter Olympics. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, Principal Guest Conductor Bernard Haitink, the Boston Pops, and prominent guest conductors. The chorus has collaborated with Seiji Ozawa and the BSO on numerous recordings and may also be heard on two Christmas albums with John Williams and the Boston Pops Orchestra, *Joy to the World*, on Sony Classical, and *We Wish You a Merry Christmas*, on Philips.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977. He made his Boston Symphony Orchestra conducting debut at Tanglewood in 1985.

For a biography of the Boston Pops Gospel Choir, please see page 14.

## Boston Pops Gospel Choir, Charles Floyd, Conductor
## and Members of the Tanglewood Festival Chorus, John Oliver, Conductor

**Sopranos**
Emily Anderson
Mary Bennett
Joanne Colella Boag
Karen Dias
Lydia Z. Dyett
Sandra Hoyt
Jennifer C. Hunter
Eileen Katis
Laura Lapointe
Doris Richardson
Susan Rubin
Sabrina Sperow
Sarah J. Telford
Angela M. Vieira

**Altos**
Jennifer Anderson
Irene Gilbride
Teresa Kiritsy
A. Toby Simon
Sally Tetzlaff-DeSantis
Karen Tobin
Martha Vedrine

**Tenors**
Ronald Austin
Andrew Crain
Reginald Didham
Jason Hunter
Herbert Jones
Edward Mallory
Ronald J. Martin
Thornton Shepherd
Don P. Sturdy
Thomas Westfall

**Basses**
William A. Bridges
Alexander R. Goldberg
John Olson
Kenneth Richmond
Edward Shaddock
Dennis Slaughter
Mark H. Stepner
Jeffrey Zagaria

William A. Bridges, Chorus Manager

**THE BOSTON POPS ESPLANADE ORCHESTRA**
**KEITH LOCKHART,** *Conductor*

Saturday evening, July 4, 1998, at 8

THE ESPLANADE
with special guests
MELISSA MANCHESTER
BUCKWHEAT ZYDECO
CAST MEMBERS FROM "RAGTIME"
and members of
THE TANGLEWOOD FESTIVAL CHORUS, John Oliver, conductor, and
THE BOSTON POPS GOSPEL CHOIR, Charles Floyd, conductor

The Star-Spangled Banner — Smith/Key
SERGEANT DANIEL M. CLARK, baritone

South Rampart Street Parade — Allen/Bauduc/Haggart-May

Selections from *Ragtime* — Flaherty/Ahrens-Brohn
Ragtime—Back to Before—Wheels of a Dream—
Wheels of a Dream (reprise)
STEPHEN FLAHERTY, MARIN MAZZIE,
DARLESIA CEARCY, ALTON FITZGERALD WHITE

Appalachian Morning — Halley-P.Williams

*Remembering Frank Sinatra*

Strangers in the Night — Kaempfert/Snyder/Singleton
New York, New York — Kander/Ebb/Byers

Allons à Boucherie — Dural-Hollenbeck
Hey, Good Lookin' — Williams-Dural/Hollenbeck
Hard to Stop — Dural-Hollenbeck
BUCKWHEAT ZYDECO
Stanley "Buckwheat" Dural, Jr., accordian and vocals
Lee Allen Zeno, bass, Kevin Menard, drums, Reginald Dural, rubboard,
Ray Mouton, guitar

INTERMISSION

Love Is Sweeping the Country, from *Of Thee I Sing* — Gershwin-Ramin

A Tribute to George Gershwin
MELISSA MANCHESTER
Peter Hume, music director and guitar, Frank Strauss, piano,
Cliff Hugo, electric bass, Bob Harsen, drums

Patriotic Sing-Along — arr. Hayman
America—America the Beautiful—Yankee Doodle—
I'm a Yankee Doodle Dandy—This Land Is Your Land—
You're a Grand Old Flag—God Bless America

1812 Overture — Tchaikovsky

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, Fifth Avenue Limousine, and Giorgio Armani.

**The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon, and Fidelity Investments.**

## Charles Floyd

Conductor, pianist, and composer Charles Floyd began studying piano at age four, gave his first solo recital at age nine, and by age twenty had been heard in solo recital, chamber music, and concerto performances throughout the United States and Spain. Mr. Floyd earned degrees in piano performance from the Conservatory at Oberlin College, the University of Louisville, and the University of Wisconsin-Madison. His teachers have included pianists Joseph Schwartz, Lee Luvisi, Aube Tzerko, and Howard Karp. Through the auspices of numerous summer festivals and master classes, he has also worked with Jorge Bolet, John Perry, and Mischa Dichter. Mr. Floyd performed frequently as soloist with the Louisville Orchestra between 1982 and 1984 under the direction of Robert Bernhardt and Stewart Kershaw; he was also chosen as pianist for the Louisville Ballet's internationally recognized tribute to George Balanchine during the 1983-84 season. Charles Floyd has been the recipient of numerous awards and grants, including those from the Aspen Music School, the AMOCO Corporation, the Columbus Symphony Orchestra, Chicago's Louis Sudler Foundation, and the National Chopin Competition of New York's Kosciuszko Foundation. As a conductor, Mr. Floyd has been heard in pops concerts with more than 500 orchestras since 1991, including the San Francisco Symphony, the Atlanta, Pittsburgh, Miami, Spokane, and Denver symphony orchestras, the Hollywood Bowl Orchestra, and the Los Angeles, Buffalo, and Rochester philharmonic orchestras. The 1997-98 season has included performances of "A Gospel Christmas" with the Atlanta, Baltimore, and Houston symphony orchestras, and the nationally televised PBS holiday special "A Cathedral Christmas" (filmed at the National Cathedral in Washington, D.C.) with mezzo-soprano Denyce Graves. Future engagements include the Atlanta premiere of Niels Gade's Symphony No. 4 with the Atlanta Symphony Orchestra in July and "Gospel Christmas" concerts with that orchestra in December. Mr. Floyd's twelve-year partnership with Natalie Cole included such projects as the multiple Grammy award-winning tribute to Nat King Cole entitled *Unforgettable, With Love*, the Emmy award-winning PBS Great Performances concert video of the same title, the Grammy-winning release entitled *Take a Look*, and her most recent Grammy-nominated release, *Stardust*. This season Charles Floyd returned to the Symphony Hall podium for his fifth "Gospel Night at Pops" performance; he made his debut as piano soloist in 1996, performing Gershwin's *Rhapsody in Blue* both at Symphony Hall and on the Esplanade. Charles Floyd's compositions include chamber music, art songs, gospel music, two operas, and a concerto for jazz piano and and orchestra. His "Four Spirituals" for soprano and orchestra was premiered at Symphony Hall with the Boston Pops Esplanade Orchestra in 1995.

## Boston Pops Gospel Choir

The Boston Pops Gospel Choir, made up of volunteers from church choirs and other choruses in the region, was originally brought together to participate in the first "Gospel Night at Pops," which took place on Sunday, June 11, 1993. "Gospel Night" came about as a result of the vision and commitment of the Boston Symphony Orchestra's Cultural Diversity Committee, and particularly because of the late Vondal M. Taylor, Jr. (1954-95), who was Vice-Chairman of the Cultural Diversity Committee and an Overseer of the Boston Symphony Orchestra. That first performance was led by guest conductor Isaiah Jackson, and Alvin Parris, III, prepared the choir. The fol-

lowing year Charles Floyd, perhaps best-known for his work with Natalie Cole, led acclaimed "Gospel Night" performances both at Symphony Hall and on the Esplanade, which featured his own arrangements. Returning for the fourth consecutive year, Mr. Floyd is conducting "Gospel Night" on the Esplanade. Last season the Boston Pops Gospel Choir joined Patti LaBelle and Edwin Hawkins for a concert featuring inspirational music, a performance taped for the PBS series "Evening at Pops."

## Boston Pops Gospel Choir

**Sopranos**
Yolanda Allison
Lorraine Baden
Theresa Barnwell
Marie MaBelle Bellegarde
Dr. Mary E. Bennett
Marilyn Burrell
Pamela D. Carter
Iris Coates
Joy Yvette Coates
Laurina JoAnn Coates
Lorenzee Cole
Dee Crawford
Joan Daluz
Christina DeVaughn
Lydia Dyett
Thomasina Dyett
Barbara Garlington-Carrier
Patricia S. Hite
Pauline A. Hogan
Sandra Hoyt
Jennifer Carey Hunter
Beverly D. Johnson
Ida Kamrara
Ayeesha M. Lane
Laura Lapointe
Ruby Mallette
Marva P. Martin
Lina Mercedes Martinez
Karen Marie Powell
Phyllis Rawlins
Cora W. Reid
Pamela Reid
Doris M. Richardson
Barbara L. Roach
Johnnie M. Singleton
Crystal Lee Smith
Moniqueka Smith-Kidwell
Sabrina Renee Sperow
Elnora B. Stubbs
Ella L. Swain
Naarah Thornell
Christine A. Williams
Avis Womack

**Mezzo-sopranos**
Martha Akagi
Donna M. Bayne
Samara Z. Bercovitch
Adrienne E. Bryant
Jessica Corriere
Camilla Davis
Jean L. Davis
Staci Davis-Spencer
Adrienne P. DeVaughn
Tamara DeVaughn
Lenore V. Dunson
Angela Glass
Ruth Hammell
Karen Haywood
DoNique Hill
Theresa A. Jackson
Diane James
Renese King
Linda Malouf
Marianne Marks
Cora Martin
Sharon L. Molden
Verna B. Okali
Monica Raymond
Beilah Ross
Lynnette Ruley
Valerie Siders
Venecia Elise Siders
Shirley Snyder-Day
Ria Spencer
Katani A. Sumner
Sally Tetzlaff-DeSantis
Marcita Thompson-Meade
Karen Annette Tobin
Eleanor Vaughn
Martha F. Vedrine
Toni Walker
Kymberli D. Welch
Linda Wheeler
H. Tracy Williams
Nakia Womack

**Tenors**
Ronald Austin
Juanita Bellfield-White
John H. Booker
Jeanette Boone-Smith
William Ellis
Tracey Foxworth
Masanori Fuyushiba
Antoine Glass
Gregory Glass
James Gleason
Larry Green, Jr.
LaDarrell Hagans
Steven Hawkesworth
Cynthia Horton
Jason Hunter
David A. Jackson
Rosalind Johnson
Herbert S. Jones
Edward S. Mallory
Ron Martin
Percaline McDougald
Edmond T. Mousally
Gwendolyn Ann Nicholls
Esther Z. Niles
Geoffrey C. O'Hara
Damien O'Neil
Vincent Ronfard
Johnnie O. Shelton
LaVern Shelton
Thornton Shepherd
Jonathan W. Singleton
Frances L. Snyder
Josephine G. Walker
Sandy Walker
Norris V. Welch
Karen Welling
Janie Wilkerson

**Basses**
Richard Allsbrook
Richard Bove
Philip N. Clinton, Jr.
Derrick A. Johnson
Edward L. Shaddock, Jr.
Dennis L. Slaughter
Jeff Thomas
Logan J. Williams, Jr.
Jeffrey Zagaria

William A. Bridges, Chorus Manager

Special thanks to Moniqueka Smith-Kidwell, Dennis Slaughter, and Norris Welch.

**THE BOSTON POPS ESPLANADE ORCHESTRA**
**KEITH LOCKHART,** *Conductor*
Sunday evening, July 5, 1998, at 8

CHARLES FLOYD conducting
with
THE BOSTON POPS GOSPEL CHOIR

GOSPEL NIGHT ON THE ESPLANADE
**SPONSORED BY AMERICAN EXPRESS**

La Tarantelle Fretillante, from *Petite Suite de Concert* — Coleridge-Taylor

Little Fugue in G minor — Bach-Cailliet

Shepherd Boy, from *Lyric Suite* — Grieg

Suite from *Ben-Hur* — Rózsa
Parade of the Charioteers—Love Theme—
Resurrection and Finale

INTERMISSION

THE BOSTON POPS GOSPEL CHOIR

I Will Bless Your Name — Coley-Floyd
CAMILLA DAVIS and SHARON MOLDEN

Worthy Is the Lamb — Friend-Floyd
KATANI SUMNER, ANTOINE GLASS, and EDWARD MALLORY

He Satisfies — Brooks-Floyd

It Is Well With My Soul — Whitman-Floyd

I Need Your Spirit — Hawkins-Floyd
CHRISTINA DEVAUGHN, IDA KAMRARA,
AYEESHA LANE, RENESE KING, KAREN TOBIN,
DORIS RICHARDSON, and RONALD AUSTIN

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, Fifth Avenue Limousine, and Giorgio Armani.

**The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon, and Fidelity Investments.**

**THE BOSTON POPS ESPLANADE ORCHESTRA**
**KEITH LOCKHART,** *Conductor*

Tuesday evening, July 7, 1998, at 8

THE ESPLANADE
SPONSORED BY AMERICAN EXPRESS

The Star-Spangled Banner — Smith/Key

Spumante — Welcher
Commissioned by Keith Lockhart and the Boston Pops Orchestra

An American in Paris — Gershwin

INTERMISSION

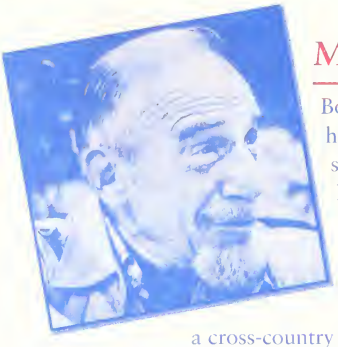
*Scheherazade*, Symphonic suite, Opus 35 — Rimsky-Korsakov
Largo e maestoso—Allegro non troppo
Lento—Andantino—Allegro molto—
Vivace scherzando—Allegro molto ed animato
Andantino quasi allegretto
Allegro molte e frenetico—Vivo—Spritoso—
Allegro non troppo maestoso
Joseph Scheer, solo violin

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## Mitch Miller

Born in Rochester, New York, Mitch Miller has made his way through all aspects of American music. As a scholarship student at the Eastman School of Music in Rochester, he played oboe with the Rochester Philharmonic and won the first oboe chair with the nearby Syracuse Symphony. After graduation he moved to New York, where he played oboe in both symphonic and popular orchestras. In 1934 Mr. Miller went on a cross-country tour with an orchestra assembled by George Gershwin, performing the composer's major works, including *Rhapsody in Blue* and the Concerto in F with Gershwin as piano soloist. Several years later, Mr. Miller began to record as an oboist. His recordings of concertos by Cimarosa (1948), Vaughan Williams (1948), and Mozart (1950) are still considered definitive. Mitch Miller's tenure as head of popular records at Columbia Records remains one of the industry's success legends. He introduced and promoted such performers as Patti Page, Frankie Laine, Rosemary Clooney, Doris Day, Tony Bennett, Johnny Mathis, Erroll Garner, and Leslie Uggams. While at Columbia, Mr. Miller also recorded and conducted several "sing-along" albums, which were enormously popular. Altogether, the series sold more than 20 million copies, making Mitch Miller the largest-selling album artist in the record business, a position he held until 1976. The records' popularity led to the television series "Sing Along with Mitch" and a series of successful tours. In more recent years Mr. Miller has enjoyed a fruitful career as a conductor of symphony orchestras across the United States and Canada and in Italy; he recently held the post of Principal Pops Conductor of the New Jersey Symphony Orchestra. Recent debuts include Mexico City, Bergamo, and Milan. In 1987 Mr. Miller conducted the London Symphony Orchestra in an all-Gershwin concert featuring David Golub as piano soloist and Gail Nelson singing ten Gershwin songs. The recording that was made the following morning with the London Symphony Orchestra and Mr. Golub of *Rhapsody in Blue*, the Concerto in F, and *An American in Paris* (Arabesque Records), was named by *Time* magazine as one of the Ten Best Recordings of the Year. Mr. Miller also led the London Symphony in an acclaimed 1989 recording (also on Arabesque) of Paganini and Wieniawski violin concertos with Mark Kaplan as soloist. He has led Boston Pops concerts on many occasions, most recently in June of this year.



## Gail Nelson

The versatile singer-actress Gail Nelson, who hails from North Carolina and Maryland, is equally at home in opera, on Broadway, and in clubs. Her New York credits include Broadway's *The Tap Dance Kid* (as Ginnie Sheridan), *Applause*, *Hello Dolly!*, *On the Town*, *Eubie!*, *Music! Music! Music!*, *By Strouse*, and the Ginger Rogers special at Radio City Music Hall. She has appeared in the straight plays *The World of Carl Sandburg* and *Beyond Measure*. Her touring credits include *Bubbling Brown Sugar*, Bess in the Houston Grand Opera revival of *Porgy and Bess*, *Funny You Don't Look Like a Grandmother*, and Billie Holiday in *Lady Day at Emerson's Bar and Grill*, a one-woman show she has also performed at the Vancouver Arts Club, Hartford's Theatre Works, The Barrington Stage, and Merrimack Repertory Theatre. Ms. Nelson continues to perform in the popular revues *This Joint Is Jumping* and *Puttin' on the Ritz*. She performed as Coretta King in the musical *King* by Maya Angelou for the 53rd Presidential Inauguration and for the Washington, D.C., celebration of Martin Luther King's birthday, televised on C-Span. In Europe Gail Nelson has appeared with Palermo's Teatro Massimo, Milan's RAI Television and Radio Orchestra, Florence's Maggio Musicale Orchestra, the Vienna Chamber Opera, the Madame Magazine Ball in Baden-Baden, and the Ball of the Silver Rose in Munich's Deutsches Theatre; she has also appeared in television specials in Amsterdam. Her symphonic engagements have included performances with orchestras in Indianapolis, Hartford, St. Louis, Chicago, New Jersey, Calgary, and Buffalo, at Ravinia, the Philadelphia Pops, Palm Beach Pops, and with the National Symphony and conductor Mitch Miller in the Gershwin television special *Rehearsal*. Ms. Nelson's night club engagements have taken her to the Poconos, the Catskills, and Florida; she is a popular guest entertainer for Holland America and Seabourn cruise lines. She has appeared in films, on television, and in many commercials, and can be heard on two of Horace Silver's Blue Note jazz albums as well as the original Broadway cast recording of *The Tap Dance Kid*, *Gail Nelson Sings!*, and, her most recent album, *Lady Day at Emerson's Bar and Grill*. She records novels for Talking Books, Inc. (American Foundation for the Blind). A graduate of Oberlin College with a master's degree from the New England Conservatory of Music, Gail Nelson was a member of the Metropolitan Opera Studio and an artist-in-residence with Affiliate Artists, Inc.

# Bring Home Some Pops Magic!




**Visit the Symphony Shops on the Esplanade and bring home a Boston Pops CD or tape, a Pops T-shirt, or a Pops baseball cap. We are featuring the Pops' latest release, *The Celtic Album*, and also carry their first two hit albums, *American Visions* and *Runnin' Wild.***







All locations are open for one hour before the concerts and during intermission.

The Symphony Shop is a fundraising project of the Boston Symphony Association of Volunteers. All proceeds benefit the Boston Symphony Orchestra and Boston Pops.

For further information and mail orders, call the Symphony Shop at (617) 638-9383.

**THE BOSTON POPS ESPLANADE ORCHESTRA**
**KEITH LOCKHART,** *Conductor*
Wednesday evening, July 8, 1998, at 8

THE ESPLANADE
MITCH MILLER conducting
**SPONSORED BY AMERICAN EXPRESS**

Overture to *Russlan and Ludmilla* — Glinka

March Slav, Opus 31 — Tchaikovsky

*A Tribute to George Gershwin*

Selections from *Girl Crazy* — arr. Osser
But Not For Me—Embraceable You—
Bidin' My Time—I Got Rhythm
GAIL NELSON, soprano

Selections from *Funny Face* — arr. Osser
Funny Face—He Loves and She Loves—
My One and Only—It's Time You Woke Up—
'S Wonderful
MS. NELSON

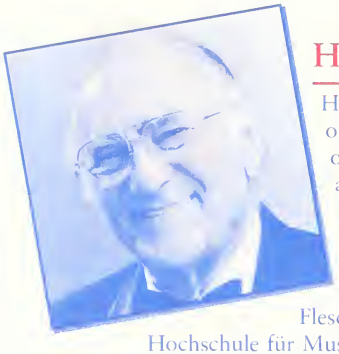
Strike Up the Band — arr. Osser
MS. NELSON

INTERMISSION

The Harold Arlen Songbook — arr. Osser
Get Happy—Let's Fall In Love—
Paper Moon—Blues in the Night—
That Old Black Magic—Stormy Weather—
I Love a Parade

South Rampart Street Parade — Bauduc/Haggart

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Baldwin Piano
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## Harry Ellis Dickson

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and music director of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, he graduated from the New England Conservatory of Music and studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras throughout the United States, Canada, Israel, and Ireland. Highlights of recent seasons include conducting engagements with the San Francisco Symphony, where he led three Pops concerts, including the opening concert of the Pops season in Davies Hall; a 1994 Boston Pops Orchestra concert at Tanglewood marking the centennial of Arthur Fiedler's birth; four highly successful holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland; and a Pops concert at the American College of Greece in Athens. In addition, Mr. Dickson conducts many Boston Pops concerts at Symphony Hall, on the Esplanade, and in many other areas of New England. At this year's "Salute to Symphony" concert, Mr. Dickson shared the Symphony Hall podium with Seiji Ozawa, Keith Lockhart, and John Williams. A highlight of the concert, which was telecast on WCVB-TV Channel 5, was a tribute to Mr. Dickson's 90th birthday year. He will also be honored by other organizations during this milestone year. On July 4, he led the Maryland Symphony on the historic Antietam battleground in Hagerstown, Maryland.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and an autobiography entitled *Beating Time, A Musician's Memoir*, published in spring 1995. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.

**THE BOSTON POPS ESPLANADE ORCHESTRA**
**KEITH LOCKHART,** *Conductor*

Thursday evening, July 9, 1998, at 8

THE ESPLANADE
HARRY ELLIS DICKSON conducting
THE ARTHUR FIEDLER CONCERT
**SPONSORED BY AMERICAN EXPRESS**

The Star-Spangled Banner — Smith/Key
SERGEANT DANIEL M. CLARK, baritone

Overture to *Egmont* — Beethoven

Largo from Symphony No. 9 in E minor, *From the New World* — Dvořák

Gaîté parisienne — Offenbach
Overture—Allegro brilliante—Polka—Galop—
Valse—March—Can-Can—Finale

INTERMISSION

America the Beautiful — Ward/Bates
SERGEANT CLARK

Suite from *Carmen* — Bizet
Prelude to Act I—Aragonaise—Intermezzo—
The Toreadors

George M. Cohan Medley — arr. Bodge
Give My Regards to Broadway—Mary's a
Grand Old Name—Nellie Kelly, I Love You—
You're a Grand Old Flag—You Remind Me of
My Mother—Harrigan—Yankee Doodle Dandy

All Aboard! (A Sentimental Journey) — arr. Hayman
Sentimental Journey—Chattanooga Choo Choo—
Casey Jones—Tuxedo Junction—Alabamy Bound—
Night Train—Take the 'A' Train—On the Atchinson,
Topeka and the Santa Fe—Wabash Cannon Ball—
Orange Blossom Special

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Baldwin Piano

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THE BOSTON POPS
ESPLANADE
ORCHESTRA

KEITH LOCKHART
*Conductor*

**First Violins**
Joseph Scheer
Michael Rosenbloom
Lisa Crockett
Kristina Nilsson
Brynn Albanese
Maynard Goldman
Sandra Kott
Sharan Leventhal
Gregory Vitale
Dianne Pettipaw
Cynthia Cummings
Gerald Mordis
James Orent
Paul MacDowell
Melissa Howe
Stacey Alden

**Second Violins**
Clayton Hoener
Jennifer Elowitch
Susan Shipley
Danielle Maddon
Colin Davis
Pattison Story
Dorothy Han
Julie Leven
Kay Knudsen
Rebecca Katsenes
John Harrison
Priscilla Hallberg

**Violas**
Kenneth Stalberg
Jean Haig
Anne Black
Susan Culpo
Emily Bruell
Donna Jerome
David Feltner
Barbara Wright

**Cellos**
Ronald Lowry
David Finch
George Seaman
Theresa Borsodi
Andrew Mark
William Rounds
Toni Rapier
Kevin Crudder

**Basses**
Robert Caplin
Barry Boettger
John Salkowski
Gregory Koeller
Elizabeth Foulser
Prentice Pilot
Mark Henry

**Flutes**
Marianne Gedigian
Linda Toote

**Piccolo**
Iva Milch

**Oboes**
Laura Ahlbeck
Frank Charnley

**English Horn**
Barbara LaFitte

**Clarinets**
Ian Greitzer
Aline Benoit

**Bass Clarinet**
Edward Avedisian

**Bassoons**
Ronald Haroutunian
Donald Bravo

**Contrabassoon**
Ruth Waterhouse

**Horns**
Kevin Owen
Richard Menaul
Nona Gainsforth
Thomas Haunton
Richard Greenfield

**Trumpets**
Bruce Hall
Gregory Whitaker
Dennis Alves
Dana Russian

**Trombones**
Darren Acosta
Lawrence Isaacson
Mark Cantrell

**Tuba**
Gary Ofenloch

**Timpani**
Everett Beale

**Percussion**
Fred Buda
Dean Anderson
Neil Grover
Patrick Hollenbeck

**Harp**
Sarah Schuster Ericsson

**Piano**
Bob Winter

**Guitar**
John Wilkins

**Saxophone**
Michael Monaghan

**Librarians**
Marshall Burlingame
William Shisler
Sandra Pearson

**Personnel Managers**
Lynn G. Larsen
Bruce M. Creditor

**Stage Manager**
Cleveland Morrison